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Musical Courier

- MANAGERS FORECAST 1943-44 "BOOM"
- NATIONAL FEDERATION OF MUSIC CLUBS EMPHASIZES ROLE OF ART IN WAR

ALBERT SPALDING

MAY 20, 1943
20 cents

CONCERT DIRECTION ANNIE FRIEDBERG ANNOUNCES THE MANAGEMENT OF

Jennie Tourel

Mezzo-Soprano

OPERA
CONCERT
RADIO

"Exquisite"

"Expressive"

"Beautiful"

"Impeccable"

"Magnificent"

"Exotic"

"Splendid"

"A Joy"

"Gifted"

ACCORDED THE SIGNAL HONOR

IN HER AMERICAN CONCERT DEBUT
SEASON 1942-43

OF APPEARING AS SOLOIST WITH

TOSCANINI • KOUSSEVITZKY • STOKOWSKI

With Toscanini and the New York Philharmonic Symphony:

"One was definitely aware when Miss Tourel sang that the house was sitting up and taking notice of some magnificent vocalism. Miss Tourel was a joy. She is a singer in the great tradition. Her voice is beautiful, her diction clear, her vocalism impeccable and her musicianship tops. She and Berlioz' long unplayed homage to the bard (Romeo and Juliet Symphony) were the news of the evening."
—Virgil Thomson, N. Y. Herald Tribune, October 8, 1942

With Koussevitzky and the Boston Symphony:

"Miss Tourel walked off with the vocal honors. Again she sang with the utmost ease, showing a deep understanding of the turn of phrase. She is a highly gifted artist not the least of whose gifts is her unerring instinct for the proper tonal colors. Her voice was warm and sensuous and entirely musical."
—Robert Bagar, N. Y. World-Telegram, Feb. 15, 1943

"Jennie Tourel sang exquisitely."*—Boston Herald, Dec. 5, 1942*

With Stokowski and the NBC Symphony:

"The solo part was admirably sung by Miss Tourel."*—Olin Downes, N. Y. Times, March 8, 1943*

"Miss Tourel's singing was rich and expressive."*—Oscar Thompson, N. Y. Sun, March 8, 1943*

"In the lament solo, Miss Tourel sang with a quiet simplicity and yet a warmth that has scarce its equal hereabouts."
—Robert Bagar, N. Y. World-Telegram, March 8, 1943

IN OPERA

"In Jennie Tourel a new and exotic 'Mignon' took her high place in the annals of Chicago Opera."
—Chicago Daily News, Nov. 19, 1942

"Easily proved herself the best of Carmens offered here in the past decade." *—Philadelphia Record, Dec. 19, 1942*

"Miss Tourel has a stage presence to match her splendid singing." *—Chicago Journal of Commerce, Nov. 19, 1942*

IN RECITAL

"The vocal interpretations of Jennie Tourel are not accidental phenomena. They are the products of a musical tradition more ancient, more sophisticated and more continuous than anything available elsewhere in the Western World."
—Virgil Thomson, N. Y. Herald Tribune, March 14, 1943

"This season has probably seldom heard songs presented so beautifully as were those sung at this concert by Miss Tourel." *—N. Y. Times, March 8, 1943*

Exclusive Management: ANNIE FRIEDBERG, 251 West 57th St., New York

MUSICAL COURIER

An International Journal, Established 1880

Whole No. 3072 | NEW YORK, MAY 20, 1943 | Vol. CXXVII—No. 10

MANAGERS SAY JUMP IN BOOKING PRESAGES 1943-44 "BOOM"

National Federation of Music Clubs Stresses Victory Theme In New York Biennial Meeting

The vital role music is playing in America's struggle was voiced by many speakers and illustrated in musical programs during the three days' business meeting of the National Federation of Music Clubs, held in New York May 6 to 8, in lieu of the previously scheduled Biennial Convention in Detroit, cancelled for the first time in many years because of the wartime restrictions on travel. Some 300 delegates from 34 States were present, and many persons prominent in music and other fields attended the sessions, with the Hotel Biltmore as official headquarters.

Larry Gordon Photo

OFFICERS RE-ELECTED AT THE BIENNIAL MEETING

of the National Federation of Music Clubs: left to right, front row, Mrs. A. A. Coult, Nashville, Tenn., Treasurer; Mrs. Guy Patterson Gannett, Portland, Me., President; Mrs. William A. Goforth, Tulsa, Okla., Central Regional Vice-President; back row, left, Mrs. H. Carroll Day, Albert Lea, Minn., Recording Secretary; Mrs. George W. Langford, Ann Arbor, Mich., Eastern Regional Vice-President.

Mrs. Guy Patterson Gannett, Portland, Me., was reelected president at a post-convention board meeting on May 9. All other officers who had served during the first two years of her presidency were reelected, with one exception. Mrs. Ella Lord Gilbert, Wolfsboro, N. H., who had announced that she must withdraw from the office of historian, was succeeded by Mrs. Edwin C. Thompson, Madison, Wis.

The fifteenth biennial Young Artists finals, climaxing preliminary hearings in 37 states and later in 14 Districts, were held in New York on May 6. Announcement of awards was not made until the next evening.

Nan Merriman, 22-year-old mezzo-soprano, of Cincinnati, was awarded the $1,000 woman's voice award. Miss Merriman, born in Pittsburgh, six years ago took up residence in Los Angeles and became a pupil of Mme. Alexia Bassian. She won one of the Cincinnati Summer Opera auditions awards last summer, and sang roles in Gioconda, Mignon and Rigoletto. Miss Merriman, while in Cincinnati, was awarded the first Sidney Pritz Scholarship at the Cincinnati College of Music and has since studied there with Mme. Lotte Leonard, also appearing as soloist with the Cincinnati Sym-

(*Please turn to page 9*)

Summer Music Plans Indicate Upward Trend in All Fields As Public Enthusiasm Grows

America at war is calling for more "serious" music.

An upsurge in bookings in various sections points to an impending "boom" in music, according to the reports of leading concert managers, and a preview survey made by Musical Courier representatives.

Expanded schedules of outdoor opera and orchestral events, to meet the growing demands of new audiences in military and war plant areas, will be launched in a score of cities, beginning next month.

Denver's "Concerts under the Stars" will be given in Denver University's stadium, seating 20,000.

Syracuse will hear concerts by the all-Syracuse Orchestra and Chorus, André Polah conducting.

More than 1,200 cities and towns are beginning to book musical attractions for the 1943-44 season.

Touring opera companies, greeted by record-sized audiences in recent months, seem to be reaching a new peak of popularity.

Music schools, summer study courses and private teachers report heavy advance enrollment in most regions.

Keystone Photo

HOLLYWOOD BOWL

West Coast activities will be increased. Two additional weeks are under discussion for the great Hollywood Bowl.

Chicago this summer will again be a lively musical metropolis.

Boston's famed Esplanade symphony concerts, recently jeopardized by dimout rules, are soon to get under way.

New York's Stadium season will again feature the New York Philharmonic Symphony and noted soloists—the orchestra which has just been booked by U. S. Rubber for an unprecedented engagement of fifty-two weekly programs over the Columbia network.

NBC, Mutual, Blue and Columbia nets and independent stations will broadcast an exceptionally full calendar of musical programs this summer and next season.

Al fresco symphony series will be

(*Please turn to page 8*)

Metropolitan Increases Season to 20 Weeks

A New York season of twenty instead of sixteen weeks for the Metropolitan Opera next year is planned by General Manager Edward Johnson, who announced the preliminary schedule for 1943-4 on May 7. It was also learned that an extension of the touring activities next season is being considered.

EDWARD JOHNSON, General Manager, Metropolitan Opera

Although the tour was not mentioned in Mr. Johnson's announcement the Musical Courier is able to state that negotiations are under way for a return to Chicago, Cleveland and Rochester. It is hoped that transportation difficulties will be overcome and the company will return for its annual Boston season, dropped this year. Plans for an extension of activities in Philadelphia next year are under discussion.

Another possibility, although not definite at this time, is a tour to Canada. The Musical Courier learned also that the company, if arrangements could be made, might follow President Roosevelt's recent visit to Mexico by appearing there.

"People want opera and there is a wonderful opportunity for good-will trips to be made," an official told the Musical Courier. "If it cannot be done until after the war, we should nevertheless be thinking about it now."

Including the tour this year and the special performances in New York and Philadelphia, the season actually covered about 21 weeks. Mr. Johnson, however, proposes to give a subscription season of 20 weeks next year as compared with 16 weeks in 1942-3.

(*Please turn to page 8*)

1943 FEDERATION PRIZE-WINNERS.

Left, Fredell Lack, violinist, of Houston, Tex., who won the $500 "best in class" violin award; second from left, Zadel Skolovsky, pianist, of Boston, Va., who shared a similar $500 award for piano with Gladys Gladstone, right, of Whipple, Ariz.; and, second from right, Nan Merriman, mezzo-soprano, of Cincinnati, who won the $1,000 award for woman's voice and an engagement with the New Opera Company next season.

Larry Gordon Photo

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May 20, 1943
Sixty-Fourth Year

Preview of New Season Points to Record Booking Year

NEW YORK MANAGEMENTS almost without exception state that bookings for 1943-44 are unusually heavy in many regions. A number of engagements for local clubs, colleges and others still await settlement of local problems concerned with the war, such as gas rationing, the extent of the draft in large institutions, and the like. Ordinarily such contracts are settled by the road representatives of the national managements several months earlier in the year. Some foremost managers in New York emphasize that "a musical boom is already in the making," citing their bookings. In general, the majority of 1943-44 dates are going to artists whose names are more or less known to the local sponsors, and some cities prefer group attractions.

Not all New York managers could give their statements in time; the following viewpoints fairly summarize a cross-section of the prevailing national situation.

Concert Direction ANNIE FRIEDBERG:—"Booking conditions for next year are going exceedingly well. Of course, there are places where concert halls are taken over by the Government, and, therefore, concert courses with big artists are sometimes omitted, and the bookings in colleges are late, as, naturally, the drafting of students as well as the gas rationing, etc., is holding up their decision until early fall. I believe that otherwise bookings are quite normal and for my important artists, I have almost closed my bookings for next season."

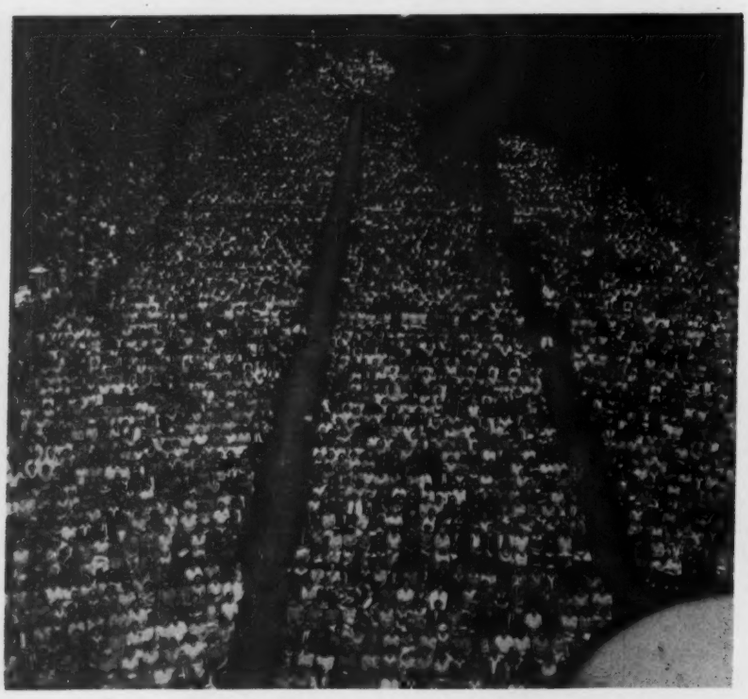
ARTHUR JUDSON, President, Columbia Concerts:—"There is more interest in music here in the United States than ever before in the history of the country. We anticipate a better season than last year."

RAY AND BELLE HALMANS:—"We have more bookings of our artists than at the same time a year ago and expect an increased season of activities. Inquiries as to the availability of our artists are daily events."

BERNARD R. LaBERGE:—"I have recently returned from my annual transcontinental trip, having covered most of America and Canada. I feel personally very much encouraged about the prospects for next season. Unlike last year, I did not find people as much worried about gas rationing and other war restrictions. A good number of colleges have been very much affected by the war, but most managers and societies are planning to carry on their musical activities and present artists, adjusting themselves to local circumstances. I am convinced that next season will prove substantially better than the season we are just ending."

W. COLSTON LEIGH:—"People are determined to get to music, even if they have to walk, and that is ample reason for optimism. New York, Chicago, Hollywood, Denver, Colorado Springs, the traditional big-name cities, continue to indicate a preference for solo stars, while smaller cities, many of them entirely new to music bookings, favor group attractions. It is early to predict with any certainty how the winter season of 1943-'44 will go, but the Leigh bookings for 30 artist attractions are immensely encouraging and there is every reason to believe at this point that the demand for music will be as great—even greater than ever before."

ANDRE MERTENS, Vice-president, Columbia Concerts, Inc.:—"Booking reports from the field are uniformly encouraging. In cities of all sizes and localities the demand for music is not only undiminished by the war but in many cases actually stimulated. I think, too, we may look for a big increase in concert audiences after the war. This opinion is based on the following statistics released by Major Howard L. Bronson, U. S. A., of Special Services, in charge of music: A year ago a census taken of the men in the Army showed that only 8% preferred concert music to jazz. This year, however, the preference for serious music has risen to 42%, a startling increase in so short a time. Another encouraging musical development is the steady growth of cultural relations between North and South America. This summer, despite transportation difficulties brought on by the war, fifteen major singers in North American grand opera will go to South America to be heard in the principal centers, the Teatro Colon, Buenos Aires, and the Teatro Municipal, Rio de Janeiro. The exchange policy is maintained by the welcome this country has given to the South American artists touring here."



AUDIENCE AT ROBIN HOOD DELL

JACK SALTER, Artist Mgt., Div. Columbia Concerts, Inc.:—"Bookings for next season are already ahead of those for this year at the same time. I believe we shall have an excellent season and feel very optimistic about it."

HORACE J. PARMELEE, Secretary, Columbia Concerts, Inc.:—"When the United States went to war, concert managers made optimistic statements about the future of music with their fingers crossed. Now, in our second war-time season, the optimism has been amply justified—music is one of our war booms. Bookings are up everywhere. People are only buying essentials now—and this includes music. This statement is further borne out by the fact that the Metropolitan Opera has announced a lengthened season of twenty weeks for 1943-44. Also, the New York Philharmonic-Symphony broadcasts are to extend throughout the year, and are to be commercially sponsored. All of which proves that people not only want good music but are willing to pay for it. In the smaller cities, where defense plants have increased the population, the concert halls are thronged. Some plants have regular musical programs in their assembly halls as a morale-building activity, and some have found that it increases production and cuts down on accidents to have music on loudspeaker systems during working hours. Probably many of the workers thus reached have never heard a concert before; thus educating a vast new audience for the future."

WARD FRENCH, Director, Community Concert Service:—"If the immediate future of good music in the United States and Canada is to be judged by the results of the past few months of campaigns for Community and Cooperative Concerts, then we are on the threshold of a musical boom. This upward trend was evident in January. Practically every city in Canada, so far, has substantially increased its membership list for next season; one city, in its second season of Community Concerts, has doubled its membership; another city, for the first time in twelve years, sold out the capacity of its auditorium; a city in the Maritime Provinces doubled its membership and will present each artist or attraction two nights in order to accommodate the crowd. The Pacific Coast in general and the Northwest in particular have shown a marked improvement in membership enrollments; many of the cities in this section have reported sold-out houses. The Middle-West, the Michigan cities and the South, too, are making great strides."

CHARLES L. WAGNER:—"I find bookings better than in ten years. I have only two open dates for my two opera companies and could book fifty more dates if we could manage to tour other parts of the country. Concert course sales are also definitely better for next season. The draft may affect more students in the colleges—that is a point we won't know till fall. Definitely, we are on the verge of a musical boom."

VERA BULL HULL:—"There is about the same activity as last year at this time and many inquiries have come in concerning my artists. Bookings are being made somewhat later than usual in some cases."

MARKS LEVINE, National Concert and Artists Corporation:—"Except in schools and colleges, so many of which are now put to governmental uses, next season's bookings are more numerous than they have been in several years. In some cities and towns, new concert series are being born. In others, a second series is being added. These are encouraging signs."

S. HUROK Management:—"Everything looks increasingly better, and the 1943-4 season is very promising for music in general."

GEORGE LEYDEN COLLEDGE:—"Distinct improvement has appeared in the concert business from the beginning of the year. 1943-44 will be a far better season than any of the last few years."

WILLIAM L. STEIN:—"Although bookings are somewhat later than usual, prospects for 1943-4 are very good and the season should be even better than last year. People want to spend their increased incomes on good music."

PHILADELPHIA

PHILADELPHIA.—A seven weeks' season, extending from June 21 to Aug. 6 is announced for the Robin Hood Dell this summer by David Hocker, manager. This will be the 14th summer season. Ninety players, mostly from the Philadelphia Orchestra, will present the programs on Monday, Tuesday, Thursday and Friday nights. Noted artists will be heard on Mondays, symphonic masterpieces are scheduled for Tuesdays, "Pop" concerts on Thursdays and American artists on Fridays.

A National Young American Artists Competition, open to vocalists, pianists, violinists and cellists, between 18 and 30 years of age, and American citizens, is announced by Mr. Hocker. The winner will make an appearance and receive a fee of $250. Applications must be sent before May 25.

Mr. Hocker has announced the engagement of George Szell, who conducts on opening night; Vladimir Golschmann, and Pierre Monteux as conductors, with "popular" events led by André Kostelanetz, Howard Barlow, Sigmund Romberg and Robert Stolz.

Soloists will include Marjorie Lawrence, soprano; Marian Anderson, contralto; Yehudi Menuhin and Nathan Milstein, violinists; Grace Moore, soprano; James Melton, tenor; Gladys Swarthout, mezzo-soprano; Hertha Glaz, contralto; Jan Peerce, tenor, and Oscar Levant, pianist. Annette Elkanova and William Kapell, pianists, and Samuel Mayes, cellist, appear in the American Artists Series.

ST. LOUIS

ST. LOUIS, MO.—The twenty-fifth anniversary season of St. Louis Municipal Opera and the usual series of concerts by the Little Symphony will amply supply the musical needs for the summer. No announcement as to guest conductors or the number of concerts for the Little Symphony has yet been made, but the complete schedule for Municipal Opera is now on record. The season will comprise the usual twelve weeks during which eleven productions will be staged. The repertoire will include Balalaika; Sunny; Rose Marie; Sons o' Guns; Chocolate Soldier; Great Waltz; Rosalie; Desert Song; Babes In Toyland; Merry Widow and two weeks of Chu Chin Chow.

Isaac Van Grove will be the musical director for the season and Richard Berger returns as general productions manager. The orchestra will number fifty musicians selected from the Symphony organization and the chorus and dancing ensemble will number ninety members recruited from local ranks. Among the various casts will be Gladys Baxter, Marthe Errolle, Evelyn Wycoff, Helena Bliss, Irra Petina, Bob Lawrence, Robert Shafer, Joseph Macaulay, Leonard Ceeley, Billy Kent, Collette Lyons, Andzia Kuzak, Cynda Glenn, and a host of other names famous on stage and screen.

Rehearsals have begun for the opening on June 4 and the stage carpenters, scenic designers and artists and costume makers are now busily engaged shaping up their gigantic tasks. Watson Barratt is again chief scenic designer for the season.

O. C.

Photo, Handy & Boesser

AT THE NEWARK OPERA FESTIVAL

rformance in the Mosque Theatre on May 6, presented under the spices of the Essex County Symphony Society. Left to right, Harry edgut, general manager of the Griffith Music Foundation, Alexander ed as Escamillio, Jennie Tourel as Carmen, Kurt Baum as Don José, rs. Parker O. Griffith, president of the Foundation, and Giorgio D'Andria, general manager of the series.

PIERRE LUBOSHUTZ and GENIA NEMENOFF WITH THEIR DOG, BLACK KEY,

attentive listener as the duo-pianists rehearse. They have just turned to New York after a tour of 49 recitals and eight pearances as orchestral soloists, including the NBC Orches- under Toscanini; Chicago Symphony, Hans Lange conduct- g; St. Louis Symphony, with Vladimir Golschmann; and Cin- cinnati Symphony under Eugene Goossens.

AMES MELTON AND JEAN TENNYSON GREET SERVICE WOMEN

the opening of the Women's Military Services Club in the former Whitelaw Reid mansion in New York City.

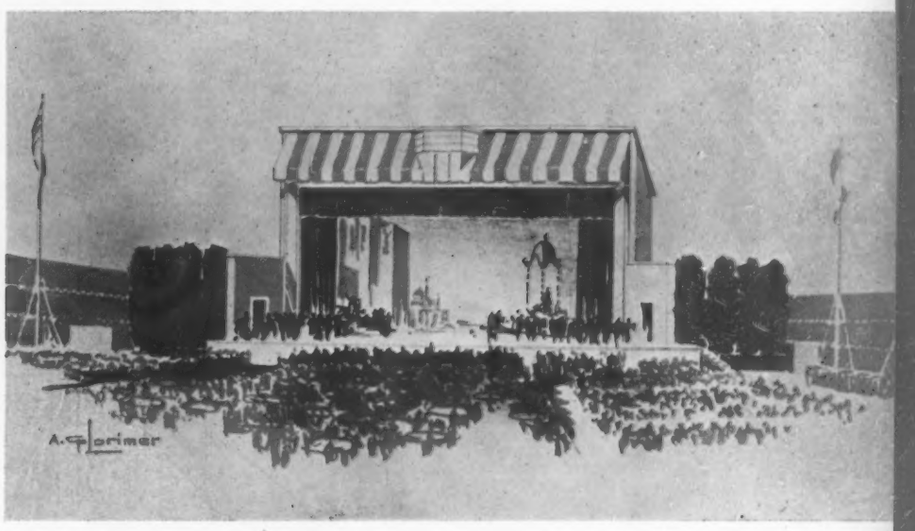
Official Photo, Army Air Forces Technical Training Command

THE HARP INVADES CAMP KEARNS,

Utah, as Mildred Dilling plays for trainees at the Service Club. Miss Dilling was escorted to the club by Mayor "Ab" Jenkins of Salt Lake City, and her instrument was transported in a truck of the local Fire Department. The harpist recently returned to New York from a tour of the Northeast and Middle West, including a dozen appearances at Army and Navy stations en route.

DESIGN FOR NEW STAGE AT LEWISOHN STADIUM,

New York, scene of the annual summer concert series by players of the Philharmonic-Symphony, which begins June 17, with Fritz Reiner conducting the opening night program and Artur Rubinstein, pianist, as soloist.



CARMINE GAGLIARDI,

young American tenor, discovered by Sir Thomas Beecham, is now a corporal in the U. S. Army Air Forces.

Photo, Army Air Forces

ANNAMARY DICKEY JOINS OVERSEAS UNIT

to entertain men in the armed services outside continental U. S. The Metropolitan soprano has sung at many camps.

U. S. Army Signal Corps Photo

PHILHARMONIC FINDS RADIO SPONSOR FOR YEAR'S SERIES

DR. ARTUR RODZINSKI

With an increase in salary to $100 weekly for its men, the Sunday afternoon concert series extended to 52 weeks and sold for the first time to a radio sponsor, New York's Philharmonic-Symphony Society on May 17 entered into new contracts both with the local union and the individual musicians before arranging plans for the 1943-4 season.

A feature of the contract this year is provision for an Advisory Committee patterned along the lines of the contract which the unions have with the managements in both Boston and Philadelphia. This is an outgrowth of the recent controversy which arose when Dr. Artur Rodzinski, new musical director next year, recommended that certain players be not re-engaged. This committee will include the first desk men and will meet with the conductor "on all orchestral matters."

The newly sponsored series of Sunday afternoon broadcasts start on May 23 when the United States Rubber Company, celebrating its 100th anniversary, presents the orchestra over the full nation-wide CBS network of 118 stations. The programs will be heard from 3 to 4:30 P.M. EWT. For 13 years CBS has presented the regular 28-week Sunday programs as a sustaining feature at the same hour.

Under the commercially-sponsored plan, the men will receive $18 each plus $6 an hour for rehearsals outside the usual season. For the 28-week orchestra season, as previously stated, the pay of regular players has been increased from $90 this year to $100 in 1943-4, with first-chair men receiving slightly higher rates.

An intermission feature of the Sunday afternoon programs will be a series of short programs directed by Carl Van Doren known as Our American Scriptures. Memorable American statements will be repeated in the atmosphere and setting in which they were made. It is planned to have prominent actors officiate for this. These will replace the intermission talks previously made by Deems Taylor.

Dr. Rodzinski has recommended that five of the fourteen men originally scheduled to be dropped next season be reinstated and the Board of Directors on May 17 agreed. He will probably follow also the plan he instituted in Cleveland whereby weekly meetings will be held with the players to discuss compositions contemplated for programming. This will be a renaissance of the plan of the original Philharmonic when it was first founded in 1842.

Field Lauds Radio's Aid

The sale of the Sunday programs was hailed by Marshall Field, president and chairman of the board of directors of the orchestra, at the annual meeting on May 10. He said the sponsorship "leaves the Society free artistically to carry out its musical plans at the highest possible standard, while providing financial assistance.

"It is not too much to say," he reported, "that this assistance comes at a time in the affairs of the Society when the need is great and where some such help was necessary if the organization was to go forward."

Mr. Field said that the recent season produced income of $517,996 and operating costs of $648,500, leaving an estimated deficit of $130,504 to be met from income from the Endowment Fund, Guarantors' Fund, dues of the Auxiliary Board and contributions from the radio audience and friends of the orchestra.

Attendance at the 104 regular subscription concerts this year was 238,658, or approximately 78 per cent of capacity, as compared with 264,089, or 87 per cent of capacity last year. All series except the two Sunday afternoon series, which showed increases, were below a year ago, he reported.

Joseph Schuster, solo cellist, was elected a director for four years as the musical member who, according to provision, must be on the board. Mr. Field was re-elected chairman and president, and Arthur Judson renamed executive secretary.

(Other radio news, page 7)

ALBERT STOESSEL STRICKEN WHILE CONDUCTING CONCERT

THE LATE ALBERT STOESSEL

Stricken as he was conducting a string ensemble at the annual ceremonial of the American Academy of Arts and Letters on May 12 in New York, Albert Stoessel, noted American composer and conductor, died in the anteroom into which he was taken.

Mr. Stoessel, who was only 48 years of age, was directing Walter Damrosch's Dunkirk, a ballad for string orchestra and baritone, with Hugh Thompson as soloist, when he collapsed, apparently from a heart attack, and never regained consciousness. A physician from Mother Cabrini Memorial Hospital, who was summoned, pronounced him dead. Dr. Damrosch, who was present, in the meantime quietly asked the audience to leave. The concert was part of the annual granting of awards by the Academy.

Few native musicians have exercised such an extensive effect on American music as Mr. Stoessel. Conductor of orchestral and choral concerts, a festival conductor, teacher, composer and violinist, his talents were devoted to many fields of music.

He was born in St. Louis on Oct. 11, 1894, and after study there went to the Berlin Hochschule to work with Wirth, Hess and Kretschmar. After making his debut as a violinist in Berlin, he toured in the United States as an associate artist with Enrico Caruso. In World War I, as a lieutenant with the 301st Infantry, Mr. Stoessel served as a bandmaster and was made head of the school for bandmasters in the U. S. Army with headquarters at Chaumont, France. Following the war, Mr. Stoessel in 1919 became a faculty member at the Institute of Musical Art and four years later was named head of the music department at New York University. He received his master's degree there and in 1930 joined the Juilliard Graduate School faculty, where he remained until the present as director of opera and of the orchestral department, conducting most of that institution's operas and concerts.

He succeeded Dr. Damrosch as conductor of the New York Oratorio Society in 1921, and from 1927 to 1933 conducted the annual Westchester County Music Festival. Since 1925 Mr. Stoessel had been conductor and later musical director of the annual Worcester Music Festival. For many years he had been director of the summer festival of operas and concerts presented annually at Chautauqua, N. Y.

As a guest conductor, Mr. Stoessel had appeared with the New York Symphony Orchestra and the New York Philharmonic-Symphony Society, as well as many other orchestras throughout the country.

Stoessel's compositions included an opera, David Garrick, produced in 1937 at the Juilliard School, also at Chautauqua and Worcester. Of his orchestral works, his suite Hispania, written in 1921, was probably best known. He had also composed Cyrano de Bergerac, a symphonic portrait; Song of the Volga Boatmen and Early Americana; Suite Antique and Concerto Grosso, both for small orchestra; A Festival Fanfare, Hymn to Diana and A Lover and His Lass, all for chorus; a sonata for violin and piano and Suite Antique for two violins and piano. His Technique of the Baton, published in 1919, was a recognized textbook for conductors.

Mr. Stoessel was a member of the board of judges for Juilliard publications and had received the award of the Society for the Publication of American Music. He was prominent in the American Society of Composers, Authors and Publishers and active in the American Music Guild, the Franco-American Musical Society; the Beethoven Association of New York; Town Hall Club, the Bohemians, the Century Club and was an officer of the French Academy.

His widow, Mrs. Julia Pickard Stoessel, and two sons, Edward Pickard and Frederick, survive.

SALVATORE BACCALONI

as Fra Melitone in La Forza del Destino, in which he appeared this season at the Metropolitan Opera and on tour. On May 5 he sang the role in the Newark Opera Festival, presented by Giorgio D'Andria, under the auspices of the Essex County Symphony Society.

Essex County Society Opera Series Presented by D'Andria

NEWARK, N. J.—A highly successful Grand Opera Festival given by artists from the Metropolitan and other leading companies, under the management of Giorgio D'Andria, at the Mosque Theatre here from May 4 to 9, under the sponsorship of the Essex County Symphony Society, Mrs. Parker O. Griffith, president, proved a real artistic achievement, especially in view of the moderate admission scale.

An orchestra of 55 and a chorus drawn from the Metropolitan were heard in performances that attained a high level, with conscientious musical readings under Cesare Sodero and Angelo Canarutto, of the Metropolitan.

The repertoire for the week included Aida, Traviata, Carmen, Faust, La Boheme, Rigoletto and La Forza del Destino.

Several first performances for the Metropolitan district included those of Doris Doree as Aida, Vivian della Chiesa as Violetta and Marguerite, Rachele Ravina as Leonora in La Forza del Destino, in which work Jennie Tourel (who had been heard in her familiar role as Carmen on Thursday) was a vivacious new Preziosilla. Among male singers, Jess Walters was heard as a new elder Germont. Singers featured in the season included Kerstin Thorborg, Salvatore Baccaloni, Marita Farell, Alexander Sved, Raoul Jobin, Kurt Baum, Jarmila Novotna, Josephine Tuminia, Charles Kullman, Francesco Valentino, Nicola Moscona, Nino Ruisi, and Eugene Conley. In other roles appeared Thelma Votipka, Louis D'Angelo, Lodovico Oliviero, Lucielle Browning, Wilfred Engelman, Enrico Molina, Anne Coyle, and Christina Carroll.

The stage direction was under Benjamin Altieri and Anthony Stivanello, the chorus trained by Giacomo Spadoni, and the ballet headed by Lillian Moore and Joseph Levinoff. Audiences were large throughout the season. N. M.

Photo by De Bellis, N. Y.

VIVIAN DELLA CHIESA AS VIOLETTA

THIS IS RADIO

By ALFRED HUMAN

It is disquieting to see bureaucratic rule upheld by the highest court, in the Supreme Court decision which sustains the Federal Communication Commission's right to control chain broadcasting. But there is a silver lining; we may now witness a revival of the creative ability of local radio stations to develop their own individual programs. If the effect of the decision is to awaken the creative talents of local stations, then we can say that some good has come out of the situation.

Any trend which may affect the right of free speech is a potential threat to free musical utterance on the air. It is important to safeguard this right. Tyranny in all its shapes, from fascism to governmental bureaucracy, has frequently begun with the suppression of free musical expression, the throttling of the songs whose words and tunes inspire freemen to crush despotism.

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When we think of broadcasting these days, we inescapably think of the chain programs because it is to the networks that we are indebted for virtually all of our listening.

Yet individual stations in many instances throughout the land are producing excellent programs, providing outlets for worthy local musicians and regional institutions.

Too many stations, however, have chosen the easy way and are content to adopt dull, unimaginative routine. For entertainment, they plug into their network circuit, giving their listeners at least some relief from their own monotonous round of announcements.

We would like to see more of these local stations build their own programs, using the services of qualified musical and other talent, and, of course, retaining the chain programs they require.

From a practicable viewpoint, it is usually impossible for the local station to attain the program excellence of the network origination. Certainly no station need be discouraged by the impossibility of competing with the vast facilities of NBC, WABC, Blue or Mutual chain creations. We rightfully look to the four networks to provide our national fare, musical and otherwise. And we also expect the local stations to fulfill their obligations by producing worthy local offerings for the hours not utilized by the chief purveyors.

If this policy is now carried out, we may witness a heavy demand for directors and other people capable of producing civilized local programs to replace the inane, flaccid material now earning disrepute for all broadcasting.

COMMENT & IMPRESSIONS

. . . Paint gives us the Metropolitan over Blue; rubber, good old U. S. Rubber, more precious than pearls or rubies, now presents us with one solid year of weekly Philharmonic-Symphony concerts over WABC . . . Perfume gives us the Stradavari Orchestra, under Paul Lavalle, conductor, over WABC . . . All of the networks cooperated in the National Federation of Music Clubs contest, each chain presenting one of the finalists . . . It so happened that the NBC, through Dr. Ernest La Prade, was fortunate enough to feature the first prize-winner, the outstanding young mezzo-soprano, Nan Merriman . . . Alec Templeton, surely one of the commanding musical entertainers, cannot do full justice to his art (or his sponsor, Schenley) in his current five-minute span, on Blue . . . May the Templeton moments be expanded . . . Both Randall Thompson's "Solomon and Balkis" and the Ernest Bacon-Paul Horgan opera, "A Tree on the Plains," have provided magnificent fare on broadcasts . . . These works were commissioned by the League of Composers in cooperation with the Columbia Broadcasting System . . . The League's CBS broadcasts demonstrate that there are responsive ears throughout the country for worthy contemporary composition . . . Your short wave will bring you excellent samples of Brazil's lighter music every day from 10 to 11 pm, EWT, with comments in Portuguese . . . British Broadcast Corporation programs hold many points of musical interest at times . . . Many BBC offerings come direct on the short wave, others come through WHN, WNEW, WABC, Atlantic Coast Network, Mutual, WLIB . . . You can write direct to BBC, 630 Fifth Ave., New York, for the complete weekly schedules . . . We like the idea of the series to be launched over the Milwaukee Journal stations, WTMJ and W55M, with the help of the Wisconsin Federation of Music Club . . . Young Wisconsin musicians will broadcast twenty-six recitals, beginning in December . . .

When we heard Toronto's famed Mendelssohn Choir with the Toronto Symphony and excellent soloists, WABC, April 25, we could only deplore the fact that the world tour of this choral group was halted by the war. . . . Sir Ernest MacMillan handled the combined forces with understanding and acumen. . . . The tonal qualities seemed to be of fine texture, the attacks clean, with Jeanne Pengelly, soprano; Eileen Law, contralto; William Morton, tenor, and Oscar Natzke, bass, as able soloists in Verdi's Requiem. . . . We look forward to some good hours with NBC's Summer Symphony under Dr. Frank Black, which began on May 2, WEAF. . . . Conductor Ormandy offered an Easter Monday program with the Philadelphia Orchestra, WOR. . . . We shall watch for Joseph Schuster's series of six half-hour cello recitals, CBS network, which began May 4, with the initial offering dedicated to the memory of the late Serge Rachmaninoff.

CBS rebroadcast, on Friday afternoons recently, the Mozart sonata series of Joseph Szigeti, violinist. They were originally recorded here for BBC and then flown to England for the For the Forces program. Andor Foldes, pianist, was associate artist. Szigeti also was soloist on three programs with the CBS Symphony under Howard Barlow and on May 5 was heard with Morton Gould and his orchestra.

Thomas in Damrosch Score

Thomas L. Thomas was featured soloist when Walter Damrosch's latest work, Dunkirk, was presented on May 2 with the composer conducting the NBC Summer Symphony. The work is for baritone, male chorus and string orchestra. Two years ago Thomas sang the title role in a concert version of Dr. Damrosch's Cyrano with the New York Philharmonic-Symphony Society, the composer conducting, in its first offering.

NBC Photo

MARJORIE LAWRENCE AND "RED" SKELTON
trade sallies when the Metropolitan Opera soprano visited the comedian's radio program at NBC.

Sigma Alpha Iota Broadcasts

The Trio Musette, comprising Gloria Linde, violinist; June Kidd, cellist; and Ruth Wunderlich Landes, pianist, were heard on April 17 over WNYC in the series presented by Sigma Alpha Iota. The May schedule includes Martha Haskins, soprano, May 1; Frances Sebel, soprano, and Jascha Zayde, pianist, 8; Carlos Moseley, pianist, and Betty Thombs, contralto, 15; Mary Hill Doolittle, cellist, and Ruth Geiger, pianist, 22; a special program commemorating the 150th broadcast on May 29.

On June 5 Carmela Ippolito, violinst, will be heard; 12, Harriet Griffith, violinist, and Moreland Kortkamp, pianist; 19, Lois Wann, oboist, and Pina La Corte, coloratura soprano; 26, Maro Ajemian, pianist, and Anahid Ajemian, violinist, in all all-Armenian program.

WOR's New Series

Alfred Wallenstein helped usher in WOR's summer season when he introduced a new program titled "Music For An Hour" on Sunday, May 9, from 9 to 10 p.m. The series, to be heard regularly at that time, is devoted to good light music and features Frances Greer, young Metropolitan soprano; Donald Dame, tenor and Benno Rabinof, violinist.

Frances Greer was born in Piggott, Arkansas, attended Louisiana State University, and came East to join the Philadelphia Opera Company. In 1942 she won the Metropolitan Auditions of the Air and made her debut for the Metropolitan shortly afterwards as Musetta in La Boheme. This was her radio debut.

Donald Dame is a veteran of radio, having had his own singing program at the age of fourteen. He was born in Pennsylvania in 1917, went to Western Reserve and then had a scholarship to the Juilliard School of Music. He has sung leading tenor roles for the Trenton Opera Company and the New Opera Company in New York.

Conductor Wallenstein other WOR program, "Sinfonietta," Tuesday evenings at 11:30 p.m., stays for the summer. This well liked series had its debut over WOR when Wallenstein first became Musical Director, seven years ago.

Other musical program on WOR this summer are: "The Treasure Hour of Song," Thursdays evenings, 9:30, featuring Licia Albanese, young Metropolitan soprano, orchestra and chorus under Alfredo Antonini. The Chicago Theater of the Air, on Saturdays, 9:10 to 10 p.m., Marion Claire is the soloist, and the orchestra is under Henry Weber. "South American Serenade" with the songs of Don Arres and the music of Bob Stanley salutes our South American neighbors Thursdays at 11:30 p.m.

NBC's Summer Programs

"Arrival of summer weather brings no letdown in good musical fare for NBC listeners," declared Samuel Chotzinoff, Director of Music Division, NBC. "Prominent on the summer schedule is continuation of the symphonic hour (Sundays, 5:00 to 6:00 p.m., EWT), under Dr. Frank Black. As in the past, the NBC Summer Symphony will continue until launching of the formal NBC Symphony season on Oct. 31, with Toscanini's return.

"American music will come into new prominence with the extension of "Music of the New World," a presentation of NBC's Inter-American University of the Air. Following the conclusion of the present series on July 1, a six week's summary, planned to tie in with University summer courses, will make available to teachers and pupils an up-to-the-minute record of the development of music in the Western Hemisphere.

"Closing date for the patriotic song contest, sponsored jointly by NBC and the National Federation of Music Clubs, hac been extended to October 31. Judges Leopold Stokowski, Lawrence Tibbett, Ernest La Prade and Major Howard Bronson of the Special Service Division of the War Department, were unanimous in their opinions that a longer period of time would aid in securing a song of superior merit.

"Music programs presented on a sustaining basis, such as the NBC String Quartet; Avenir de Monfred, concert organist; Emma Otero and the NBC Concert Orchestra; Mario Berini, operatic tenor; Sascha Jacobsen and the String Ensemble, will be continued, as will such outstanding commercial vehicles as the 'Telephone Hour' and 'Voice of Firestone,' featuring symphony orchestras with recognized artists.

Toscanini and Stokowski Again to Lead NBC Orchestra

The NBC Symphony Orchestra next season will again be conducted jointly by Arturo Toscanini and Leopold Stokowski, according to a recent announcement by Niles Trammell, president of NBC. Toscanini will lead the first six programs, beginning on Oct. 31, and will return for six concerts later, the first on March 5. Stokowski leads 12 events, from Dec. 12 to Feb. 27. Concerts will again take place on Sunday afternoons at five o'clock, EWT.

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The Blue Network is presenting the Boston Symphony Pops concert series every Saturday evening and on the same day, a Saturday Concert series, from 4 to 4:45 p.m., featuring operatic stars, is conducted by Stopak.

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Eileen Borwell, soprano, with Mary Manning at the piano, continued their series of six recitals on South African folksongs over WNYC during April.

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Vytautas Bacevicius, pianist, played his own Grand Fantasie Impromptu and Chopin works at his May 9 concert over WNYC. Previously he had been heard there in Liszt, Chopin, Debussy and Shostakovitch numbers.

ANN ARBOR Festival Marks Golden Jubilee

By ALAN McLEAN TAYLOR

DR. CHARLES A. SINK

ANN ARBOR, MICH.—This year's Golden Jubilee May Festival was a fitting successor to the forty-nine which preceded it. Four joyous days of music, preluded by a vast amount of hard work and planning for which much credit is due to Dr. Charles A. Sink and assistants, included six concerts, all at the pinnacle of perfection.

Fifty years ago the first May Festival opened with the Beethoven Leonore Overture No. 3, and in memory of that event the Philadelphia Orchestra, under the magnetic leadership of Eugene Ormandy, played that masterpiece at the first concert. The modern note was struck by the performance of Paul Creston's Symphony, Opus 20, which won instant approval, and DeFalla's Suite from The Three-Cornered Hat. Salvatore Baccaloni added greatly to the gaiety of the occasion with his able singing of several operatic arias on the comic side, to which he had to add several encores.

The second concert commemorated the founder of the festivals, the late Dr. Albert A. Stanley, and Dr. Frederick A. Stock, who conducted the Chicago Orchestra at thirty-one of these events. Hardin Van Deursen conducted the orchestra and the University Choral Union in the performance of the Laus Deo, a choral ode by the former. Dr. Palmer Christian assisted at the organ. Stock's A Psalmodic Rhapsody, for chorus and tenor, had as soloist Frederick Jagel, of the Metropolitan, who contributed greatly to the success of this performance.

Kreisler, Varney and Pons Acclaimed

When Fritz Kreisler appeared to play the Mendelssohn Concerto, the vast audience rose to greet this beloved artist with applause and cheers. He gave a magnificent performance with the orchestra. Mr. Ormandy played, in closing, Strauss's Death and Transfiguration, also in memory of Dr. Stanley and Dr. Stock.

At the third concert youth was served when Astrid Varnay, young and brilliant soprano of the Metropolitan, was soloist and the Youth Chorus under the guiding hand of Marguerite Hood, sang a charming Folk Song Fantasy (Folk Songs of the United Nations) which had been orchestrated by Marion E. McArtor. It was the first season for Miss Hood, and the children sang admirably.

Miss Varnay sang the Mozart aria, Dove sono and was at her captivating best in the three Wagnerian excerpts, Ewig war ich, Du bist der Lenz and Dich, theure Halle. Saul Caston conducted the orchestra very acceptably in the Overture to Marriage of Figaro and the Brahms First Symphony.

At the fourth concert Lily Pons was the soloist and Mr. Caston again led the orchestra. The soprano was in excellent voice and sang her numbers with surpassing artistry and charm. The Mozart-Adam Variations, with Frank Versacci of the orchestra playing the obbligato, brought something new and different to her programs in Ann Arbor.

The orchestra was particularly inspiring in the Tchaikovsky Fifth Symphony. Such musicians as Alexander Hilsberg, David Madison, Samuel Mayes, William Kincaid, Marcel Tabuteau and James Chambers were examples of excellent solo playing throughout the festival.

Vladimir Horowitz had been billed as the soloist for the fifth concert, a Russian program, but he did not appear and Alexander Brailowsky leaped into the breach and played the Tchaikovsky Piano Concerto No. 1 as though he had had six weeks for special rehearsals.

Ormandy also conducted the orchestra in Islamey, by Balakireff-Casella, and in a thrilling performance of the Shostakovich Fifth Symphony.

Verdi Requiem Sung

In 1894 the first May Festival closed with the Verdi Requiem. Thus it was fitting that the Golden Jubilee should conclude with the same masterpiece. It was a concert which did credit to the composer, the May Festival Jubilee and all those taking part. Ormandy had his orchestra at command, and the well-balanced Choral Union had been trained by Hardin Van Deursen. A quartet of Metropolitan stars as soloists completely adequate to their assignment included Stella Roman, soprano, Kerstin Thorborg, contralto, Frederick Jagel, tenor, and Alexander Kipnis, bass. Each made a definite contribution to the success of the whole.

Michigan takes great and justified pride in this center of musical culture and rejoices in the celebration of the May Festival Golden Jubilee.

Joseph Achron Passes

JOSEPH ACHRON, 57, composer-violinist, died on April 29 in Los Angeles, Calif. He was born in Russia and gave his first program when only eight years of age. Later he studied composition with Liadoff and violin under Leopold Auer at the Petrograd Conservatory. He gave command performances and also toured, coming to this country in 1925. His first violin concerto was performed by the Boston Symphony under Koussevitzky with the composer as soloist. His second and third were given by Otto Klemperer with Mr. Achron also assisting. Jascha Heifetz has performed and recorded his Hebrew Melody, Hebrew Music and Stimmung. Surviving are his widow and a brother, Isidor Achron, composer-pianist.

BEREA Series Attracts Bach Devotees

BEREA, O.—Undeterred by wartime difficulties, and with a large number of students and musicians in the armed forces, Albert Riemenschneider, moving spirit of the Bach Festival at Baldwin-Wallace College, proceeded with the 11th annual presentation of the works of the Leipzig cantor. Curtailed of necessity, the festival consisted this year of three instead of four sessions, but, artistically speaking, it was in no way a concession. Ensembles, choruses, soloists and chamber music presentations were of high artistic calibre, imbued with that spirit of devotion that has distinguished these festivals in the past.

The festival was launched by a free concert in the auditorium of the Kulas Musical Arts Building, a feature of which was the dedication of a new harpsichord by its maker, John Challis of Ypsilanti, Mich., with a group of Bach, Handel and Purcell. Two larger works, a wedding cantata and the Motet, Jesu, Priceless Treasure were conducted by Clyde Keutzer and Cecil Munk of the faculty, respectively. Mary Marting soprano, and Richard Elsasser, young organist, were the featured soloists on this occasion.

The first of two Saturday performances brought to hearing the Brandenburg Concerto No. 1, conducted by Carl Schluer; the Cantata, The Lord, My God, My Shepherd Is, under the baton of George Poinar, head of the violin department. This fine artist also gave a most distinguished performance at the evening concert of Bach's Violin Concerto in E major—in the traditional chamber music style—with himself conducting the orchestra at the same time. A well deserved ovation was accorded him by an enthusiastic capacity audience. Three wedding chorales and the Cantata No. 79 completed the afternoon concert, in which the soloists, Mary Marting, soprano, of Berea; Elizabeth Wysor, contralto of New York; Clyde Keutzer, tenor, Berea; and John MacDonald, bass of Chicago, made distinguished contributions in their respective solo parts.

The Saturday evening performances culminated in the truly magnificent Magnificat in D under the baton of Dr. Riemenschneider. Especially fine and moving were the choruses, while Miss Wysor expressed the parts allotted to her in moving style.

ROSA H. WIDDER.

Cities' Forecast

(*Continued from page 3*)

staged in Milwaukee. St. Louis will again hear light opera. Cincinnati's long-established Zoo Opera will again present eminent artists. Cleveland is giving a "Pops" series by players of its Orchestra, under Ringwall.

Baltimore is ready for a record summer and fall season revolving around the new Baltimore Symphony, and the Peabody forces to fulfill the needs of a vastly increased war population.

Philadelphia's Robin Hood Dell will again set the stage in the idyllic glen.

Washington, D. C., will make musical as well as war history these approaching months.

Kansas City is to have summer concerts by bands and orchestras. Karl Kruger, conductor of the Kansas City Symphony is arranging schedules for the orchestra in that city and Wichita.

Atlanta is completing bookings for the season opening Oct. 15.

Omaha's orchestra has completed its three seasons without a deficit and is arranging the fourth. Club bookings are under way.

The Museum series in Toledo will present four orchestras next season.

Toronto's Promenade concerts are one of the highlights of the summer schedule, with bookings for the next season assuring Canada's cities a rich quota of musical attractions.

A Dolinoff Correction

In the May 5 issue of the Musical Courier there was a report of the Metropolitan Opera Guild meeting in which the writer credited Anton Dolinoff with being a member of the Ballet Theatre, while in reality he is a dancing soloist with the Metropolitan Opera Ballet. On the occasion in question he made a speech defending that department in answer to Agnes De Mille's remarks criticizing the Metropolitan for not expanding its dance activities. Mr. Dolinoff, by the way, is an American citizen.

Metropolitan Opera

(*Continued from page 3*)

Mr. Johnson plans to open the next season on Nov. 22 and to continue it to April 8, a period of 20 weeks, "thus presenting the possibility of a four weeks' prolongation of the Saturday afternoon broadcasts." This series has received "the award of musical merit" from the Women's National Radio Committee.

Under these plans, the Monday evening subscription series would also be increased from 16 to 20 performances.

The Wednesday, Thursday and Friday evening subscription series would remain at 16 performances, thus leaving four weeks during which benefit or special performances might be offered on these nights.

It is also planned to increase the popular-priced Saturday evening series by four performances, giving 18 during the 20-week season. This would leave two Saturday evenings available for special performances.

Mr. Johnson said that the reduced price schedule inaugurated last season will continue.

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FEDERATION'S BIENNIAL MEET STRESSES WAR AIMS

(Continued from page 3)

phony. In addition to the $1,000 award, she was guaranteed an appearance with the New Opera Company next autumn in New York.

No $1,000 award was made in the male voice department.

In the instrumental awards no Schubert Memorial prize, consisting of appearances with the Boston and Philadelphia Orchestras, was given. Similarly the $1,000 prizes in the piano and violin divisions were not given, but "best in class" awards in each instance were made.

A $500 award in the violin department was won by Fredell Lack, 21-year-old artist, born in Houston, Tex., who has studied with Louis Persinger since she was 12 years old, and won the New York MacDowell Club award in 1942.

Because the judges felt that two contestants showed virtually equal merits, a $500 piano award was divided between Zadel Skolovsky, born in Boston, Va., and Gladys Gladstone, a native of Whipple, Ariz., formerly of New York. Mr. Skolovsky won the Naumburg Foundation award in 1939. Miss Gladstone several years ago won a contest of the Essex County Symphony Society in New Jersey.

The judges for the final auditions included Fritz Reiner, George Chavchavadze, Robert Cassadesus, Efrem Kurtz, Adolph Busch, Bronislaw Huberman, Erich Leinsdorf, Paul Althouse, Elisabeth Schumann, Paul Stassevitch; also Richard Burgin associate conductor and concertmaster of the Boston Symphony; Mrs. Eugene Ormandy, representing the Philadelphia Orchestra; and three concert managers, Annie Friedberg, Lawrence Evans and Marks Levine. Emil Cooper represented the New Opera Company in choosing the winner of the award.

Music in Post-War Period

Mrs. Gannett, in her biennial report at the opening business session, laid special stress upon the vital role a musical organization should play in a wartime world. She said in part:

"Culture and civilization have from the beginning of man's evolution gone hand in hand. It is impossible to conceive of the one without the other. Therefore, when there is a grave threat to civilization as a whole, it is especially important that cultural standards should not be lowered; that music and the allied arts should flourish; that the creative impulse should be encouraged. All these are basic elements in a free society, and the great struggle in which the nations are now involved is a struggle to create such a society on a world scale. In this free world of the future, music must play a great part. Accordingly, it is both our duty and our obligation, as America's largest musical organization, to encourage the creation and performance of the great music of the past and the vital, living music of our present-day composers, that we may not only derive inspiration from it today, but educate a music-conscious generation for the future."

Mrs. Gannett recommended a plan for an interchange of artists between Brazil and the United States, upon which the convention voted favorably on Saturday. This involves special auditions in 1944, the interim year between the Federation's Biennial Young Artists Auditions, with the American winner going to Brazil for the concert season there in 1944 and the Brazilian winner touring the United States under Federation auspices in the fall and winter of 1945. The project was worked out in collaboration with Guiomar Novaes, eminent Brazilian pianist, and her husband, Octavio Pinto. It will differ from the usual biennial auditions in that the age limit will not be set at 29 and that it will be open to artists who have previously won the Federation's Young Artist awards.

Mrs. Gannett reported that there has been during the year an increased emphasis upon encouraging creative endeavor. She instanced three composition contests—the one for choral music, the second for chamber music, and a third for student composition open to composers from 18 to 25—all of which "have had excellent results." She also said that, in spite of the war, there has been in many states an increase in membership

RUTH FERRY,
Chairman of Young American Artists Auditions, who announced the Federation prize awards.

rather than the slight decrease that might normally have been anticipated.

Patriotic Song Contest Extended

The Federation's president announced extension to Oct. 31 of the closing date of the Patriotic Song Contest in which the Federation and the National Broadcasting Company have been collaborating with a view to securing an outstanding war song. Although some 1976 entries have been examined, no work has been chosen thus far.

Julia E. Williams of Philadelphia was named chairman of a nominating committee which later submitted a slate of nominees for the 1943-45 Board of Directors. Out of the nominees submitted, fifty directors were chosen at an election on May 2, whose names are listed at the end of this article

Mrs. George W. Langford, Ann Arbor, Mich., Mrs. Eugene Davis, Norfolk, Va., and Mrs. J. E. Rueth, Milwaukee, Wis., were named to the resolutions committee, which later presented resolutions indicating the Federation's future policy.

Mrs. Royden J. Kieth, Chicago, reported for the State and District Presidents Council, showing that the principal emphasis in all states has been on war service work. An outstanding achievement was a war bond concert in Rhode Island under Federation auspices which netted $1,165,000. Louisiana made an outstanding record in community sings, having arranged more than 4,000 of them in the last two years.

The events of the first day included morning and afternoon business sessions, an afternoon community "Victory Sing" led by Grace Wynne Tapley, of Keuka College, Geneva, N. Y., and in the evening the finals in the federation's 15th Biennial Young Artists Auditions, in which seven finalists competed. In addition to those already named, they included Gordon Dilworth, New York, baritone, Ruth Kraye, Boston, soprano, and Helen Janov, Collingwood, N. J., violinist.

A prophecy that the United States will play the leading cultural role in the post-war world was made by Lisa Sergio, radio commentator, at the afternoon session on May 7.

Miss Sergio challenged the Federation as "custodians of music for the American people" to "make sure that the seeds of art and music and literature which are latent in the intellectual life of this people grow into a great tree which will bring beauty and shelter to to all."

Victory Concert

Naming of the 1943 Young Artists Winners took place at the Victory Concert given for the benefit of the Federation's War Service program, in the Grand Ballroom of the Waldorf-Astoria on the evening of May 7. A portion of the program was broadcast by two networks. James Melton, Metropolitan Opera tenor, was the soloist, in addition to the four artist winners The Victory Chorus of some 400 under Dr. John Warren Erb was featured.

Following a massing of the colors and singing of the National Anthem, Mrs. Gannett extended greetings and introduced Dr. Sigmund Spaeth, master of ceremonies.

Ruth Ferry, Young Artists Auditions Chairman of the Federation, announced the winners in the contests.

Presentations of prizes were made by Walter Damrosch, Edward Johnson, general manager of the Metropolitan Opera; Mme. Yolanda Merö-Irion, general manager of the New Opera Company, and by Miss Ferry.

Mr. Melton, with Robert Hill at the piano, sang with ringing voice and smooth legato quality in arias from Handel's Xerxes and Mozart's Don Giovanni, songs by Durante, Rachmaninoff, Hageman and O'Hara, with John Sacco's Mexican Serenade as an encore.

The four prize winners were also heard, Miss Lack, with Morlyn Kortkamp at the piano, playing the first movement of the Lalo Symphonie Espagnole; Mr. Skolovsky giving the Chopin Ballade in A flat, and Miss Gladstone playing a Bach Prelude and Fugue. Later in the program, Miss Merriman was a featured soloist interpreting beautifully arias from Favorita and Carmen, with Joseph Teague as accompanist. The Chorus sang with full tone and smooth effect in works of Bach, Haubiel, Huss, Bantock, Stillman Kelley, and French, Chilean and Mexican folksongs arranged respectively by Deems Taylor, Zoltai and Treharne. Accompanists for the chorus were Elsa Fiedler at the piano, and Gibner King at the organ.

WMC Directive Protested

A protest against the Feb. 2 order of the War Manpower Commission in placing music teaching and music schools "in the same category as gambling halls, billiard parlors, clothing rental and massage parlors as a non-deferable occupation" featured the resolutions passed by the Federation at its business meeting on May 8. Mrs. George W. Langford, Ann Arbor, Mich., Chairman of the Resolutions Committee, explained that the protest did not mean that musicians were seeking exemptions from war service, but "they felt that at least they were entitled to be placed in a dignified professional classification."

Another resolution denounced the "black market" which it was alleged is being operated in certain sections in musical equipment, including small radios, phonographs and instruments suitable for use in military hospitals and bases, and called upon the government Office of Price Administration to fix a ceiling price on such musical equipment.

Other resolutions dealt with the encouragement of inter-American Music Relations; with increased support of contemporary composers; with an expanding membership program looking toward the development of a post-war social and political program; and with the continuation and extension of the War Service work of the Federation.

(Please turn to page 10)

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Sat.	mat.,	June 5	LA TRAVIATA.
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Music Clubs Protest Manpower Ruling and "Black Market"

(Continued from page 9)

A resolution was passed calling upon federated clubs to stress the singing of hymns and sacred songs "which express hope, courage and faith as a means of moral uplift in these troublous times and as a factor in bringing about a much needed spiritual renaissance." There was also a resolution urging that the organization and its constituent clubs "be re-dedicated to the accomplishment of victory and a righteous and enduring peace."

The final day, May 8, included important business sessions at which there was balloting for the national board.

War Service Dinner

In the evening the convention was formally concluded with a War Service Dinner at the Biltmore, presided over by Mrs. Gannett, and attended by about 400 guests. The program had a definite wartime color, with representatives of the three chief nations allied with the United States among the speakers.

George V. Denny, Jr., Moderator of America's Town Meeting of the Air, conducted a panel discussion of the values and uses of music in the war. Liu Liang Mo, who recently returned from Chungking, where he had a leading role during the past three years in conducting community singing, a movement adopted by the Free China cause with powerful effect, told of this work and sang some of the patriotic songs stirringly.

Stanley Bate, British composer, described the services by musical artists in Britain during the "blitz." Hilda Yen, a speaker from China, told of the little groups of musicians who went out to entertain the troops of Chiang Kai-Shek, armed with such incongruous materials as musical instruments and hand grenades. Juri Okov, Secretary of the Consulate General of the U. S. S. R., stressed the musical contribution of Russia, the most interesting part of which was the fact that guerrilla forces entertained even behind the German lines with music of inspiring sort.

Virgil Thomson, music critic of the New York Herald Tribune, represented the point of view of a disinterested observer in France during the earlier period of the war and gave impressions of music in the United States since his return several years ago. Mr. Thomson voiced the opinion that music sometimes influenced the war effort, and vice versa, though he was inclined to think that the main stream of music had only minor effects from such upheavals.

The musical program was given by three first class seamen, Harvey Harding, baritone who was heard in Old English and modern songs, done with stylistic appeal and warm tone, and Arthur Whittemore and Jack Lowe, two-piano team, who played with considerable flair and brilliance in works for their instrument.

Change in Young Artists' Auditions

Biennial Young Artists Auditions of the National Federation of Music Clubs for the coming two years will be in two classifications only according to a decision reached by the Board of Directors on May 9. By recommendation of Ruth M. Ferry, National Chairman, awards of $1,000 each will be presented in piano and voice classification and $250 is set aside for a prize for the runner-up in each of these classifications. This marks a departure from the customary procedure of offering prizes in piano, violin and voice.

The directors voted to hold a fall board meeting in Minneapolis immediately after Labor Day.

Officers Elected

On Sunday also the national board met to elect the officers for the next biennium, the last official act of the meeting.

Officers re-elected, besides Mrs. Gannett, were Mrs. George W. Langford, Ann Arbor, Mich., Eastern Regional Vice President; Mrs. William A. Goforth, Tulsa, Okla., Central Regional Vice President; Mrs. Frank A. Johnson, Salt Lake City, Utah, Western Regional Vice President; Mrs. H. Carroll Day, Albert Lea, Minn., Recording Secretary; Mrs. A. A. Coult, Nashville, Tenn., Treasurer.

An Executive Committee of ten members elected on May 9 includes:

Mrs. Gannett, Mrs. Goforth, Mrs. Coult, Mrs. Day, Mrs. Edgar Stillman-Kelley, Oxford, O., and Mrs. Ruth Haller Ottaway, New York City, past presidents of the Federation; Mrs. John C. Bateman, Greenville, S. C.; Ruth M. Ferry, New Haven, Conn.; Mrs. Ada Holding Miller, Providence, R. I., and Mrs. Royden J. Keith, Chicago.

Louise Armstrong, Portland Me., was reappointed Corresponding Secretary and Mrs. C. H. McHose, Lancaster, Pa., Custodian of Insignia. Other appointments made were as follows:

National Student Adviser, H. Merrills Lewis, Greenville, S. C.; National Junior Counselor, Mrs. Phyllis Lations Hanson, Worcester, Mass.; Chairman of Education, Etelka Evans, Cincinnati; Chairman of Study Course, Mrs. David V. Murdoch. Pittsburgh; Chairman of Library and Research, Aletha M. Bonner, Rives, Tenn.; Chairman of Orchetras, Mrs. George W. Langford, Ann Arbor, Mich.; Chairman of Chamber Music, Mrs. Edgar Stillman-Kelley, Oxford, Ohio; Chairman of Music in the Home, Mrs. R. A. Herbruck, Dayton, O.

Ruth M. Ferry of New Haven remains chairman of Young Artists Auditions. Martha Galt of Canton, Ga., was reappointed Chairman of American Music. Dr. Ellis Snyder of Columbus, Ohio, was again named Chairman of Church Music, and Mrs. J. Frank Cheek of Chattanooga, Tenn., was reappointed Chairman of Hymnology. These appointments are for two years.

DR. JOHN WARREN ERB, who conducted the Victory Chorus of 400.

Appointment of Mrs. Ruth Haller Ottaway, New York, former president of the Federation, as Chairman of Publicity was announced by Mrs. Gannett on May 10 following the conclusion of the meeting. Mrs. John McClure Chase, New York, was named Chairman of Special Memberships. Mrs. Gannett also announced the appointment of Mrs. Royden J. Keith, Chicago, as Chairman of Finance; Mrs. Ada Holding Miller, Providence, R. I., Chairman of War Service; Mrs. C. Lloyd Billman, Manilla, Ind., Chairman of Extension, and Mrs. William A. Goforth, Tulsa, Okla., Chairman of the Editorial Board of the Magazine.

Mrs. John Bateman of Greenville, S. C., was reappointed chairman of the Past Presidents Assembly. Mrs. Annie Phillips Ranson of Nashville, Tenn., was appointed chairman of two newly combined committees, the Committee on National Music Week and Music in Philanthropy.

District Presidents for 13 of the 14 districts were elected, as follows:

Plymouth District, Mrs. Ada Holding Miller, Providence, R. I.; Liberty District, Mrs. Arthur T. Hafela, Orange, N. J.; Capital District, Mrs. Eva Whitford Lovette, Washington, D. C.; South Atlantic, Mrs. Hubert P. Hahn, St. Augustine, Fla.; Dixie District, Mrs. J. C. Pitard, Jackson, Miss.; Great Lakes, Mrs. Frank Cregor, Indianapolis, Ind.; Central District, Mrs. Doris Adams Hunn, Des Moines, Ia.; Southwest District, Mrs. Dave Petterson, Chanute, Kan.; Northern Lights, Mrs. Bertha Marron King, Minneapolis; Lone Star District, Mrs. O. G. Graalman, O'Keene, Okla.; Rocky Mountain District, Mrs. Sam M. Thompson, Cheyenne, Wyo.; National Parks District, Mrs. Ralph J. Comstock, Pocatello, Ida.; Canal Zone, Mrs. J. R. Claughsey, Balboa.

Selections in the Southern and Northern Pacific Districts were left to the president.

Twelve new directors were elected Saturday. They were:

Mrs. Louis J. Chiariglion, Colorado; Mrs. William Coats, Oregon; Mrs. Ralph Comstock, Idaho; Mrs. Carl M. Harrop, Virginia; Mrs. Maurice Honigman, North Carolina; Mrs. H. B. Kroeze, North Dakota; Mrs. Curtis M. McGee, Kentucky; Pauline Remick, New Hampshire; Mrs. Robert B. Roberts, Florida; Mrs. J. E. Rueth, Wisconsin; Mrs. Jessie Nash Stover, New York, and Mrs. Ada Holding Miller, Rhode Island.

Directors reelected were:

Louise H. Armstrong, Maine; Mrs. John Bateman, South Carolina; Mrs. Lloyd Billman, Indiana; Mrs. Joseph Byron, Maryland; Mrs. A. A. Coult, Tennessee; Maud Crumpler, Arkansas; Mrs. H. Carroll Day, Minnesota; Etelka Evans, Ohio; Ruth M. Ferry, Connecticut; Martha Galt, Georgia; Mrs. Guy P. Gannett, Maine; Mrs. Fred Gillette, Texas; Mrs. W. A. Goforth, Oklahoma; Mrs. H. O. Green, Iowa; Mrs. Arthur T. Hafela, New Jersey; Mrs. George Hail, Rhode Island; Mrs. Russell Taylor Hatch, Massachusetts; Mrs. R. A. Herbruck, Ohio; Mrs. John Alexander Jardine, North Dakota; Mrs. Frank A. Johnson, Utah; Mrs. M. R. Jones, New Mexico; Mrs. W. Carruth Jones, Louisiana; Mrs. Royden J. Keith, Illinois; Mrs. Edgar Stillman-Kelley, Ohio; Mrs. George W. Langford, Michigan; Mrs. J. Greely McGowin, Alabama; Mrs. Lena Milam, Texas; Clara Drew Miller, Missouri; Mrs. David V. Murdoch, Pennsylvania; Mrs. Julia Fuqua Ober, Virginia; Mrs. Ruth Haller Ottaway, Michigan; Mrs. H. A. Patterson, California; Mrs. Dave Petterson, Kansas; Mrs. Andrew Puckett, Mississippi; Bernice Remde, South Dakota; Margaret C. Smith, Washington, D. C.; Mrs. Edwin C. Thompson, Wisconsin; and Mrs. John D. Williams, Arizona.

Federation Guests of M-G-M

Officers and members of the National Federation of Music Clubs, meeting in New York, were guests of Metro-Goldwyn-Mayer on May 8 at a pre-view showing of Heavenly Music, latest M-G-M release. The musical film depicts the relationship between the old classics and contemporary "swing" music.

Koussevitzky Foundation Announces 5 Awards

BOSTON.—The Koussevitsky Music Foundation at its annual meeting approved awards for symphonic compositions to be written by Igor Stravinsky, Béla Bartok and William Schuman; and authorized grants for chamber music works to two young American composers, William Bergsma, now at the Eastman School of Music, and Robert M. Palmer, instructor at the University of Kansas. The directors of the Foundation are Dr. Serge Koussevitzky, Richard Burgin, Aaron Copland, Dr. Howard Hanson, Mrs. Charles E. Mitchell and Gregor Piatigorsky.

Last year grants were made to Bohuslav Martinu, Nicolai Berezowsky, Samuel Barber and Benjamin Britten, the latter two working on new operas.

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WILLIAM SCHUMAN

William Schuman Wins Pulitzer Prize

The first of the new Pulitzer Prizes in music to be awarded, a grant of $500, has been won by William Schuman, 32-year old American composer, it was announced on May 4. The prizes, presented by Columbia University under the terms of the will of the late Joseph Pulitzer, are given for outstanding work in drama, newspaper work, letters and similar arts.

Mr. Schuman, a member of the faculty at Sarah Lawrence College, received the award for his Secular Cantata No. 2, A Free Song. He was born in New York City, studied in the public schools and at Columbia University and with Max Persin, Charles Haubiel and Roy Harris. He won Guggenheim Fellowships in 1939 and 1940, and in 1942 received the first award of the New York Music Critics Circle for his third symphony. Recently he received a grant of $1,000 from the National Institute of Arts and Letters.

NAACC Makes Annual Tributes

The National Association for American Composers and Conductors, following annual custom, made its 1942-43 Award and Citations as of May 14, at the Waldorf-Astoria Hotel. The Henry Hadley Medal went to Deems Taylor for radio broadcasts consistently championing the cause of our native music and musicians.

Citations in the form of engraved parchment scrolls were awarded to Arturo Toscanini for the best services in advancing the prestige of American composers; to Robert Shaw, as the year's most important American-born conductor; to Paul Creston, outstanding composer of serious music; to Irving Berlin, the same in the field of popular music; to Helen Traubel, ranking American interpretative artist; to the RCA Manufacturing Company for increasing attention to the recording of American music; to Miklos Rozsa, for writing the best film score (Jacare, Killer of the Amazon); to Gail Kubik, for directing and composing important documentary war films sponsored by the U. S. Government; to Major Howard Bronson, who organized and superintended the distribution of musical materials to our men in uniform; to the Roth Quartet for its many performances of American works; to Edwin Hughes, who promoted American music by instituting surveys of orchestral programs, and made a wise and practical approach to other problems vitally affecting the musical progress of our country; to John G. Paine, general manager of ASCAP, for bringing about a closer affiliation between that organization and composers of serious music.

The Medal and Citations were presented to the winners by Leonard Liebling, editor of the Musical Courier, after an introductory address by Dr. Sigmund Spaeth. A reception followed the formal ceremonies. The Committee of Awards, with Mr. Liebling as Chairman, consisted of Mrs. Dean Gray Edwards, Mrs. Charles F. Winch, Alfred E. Drake, Harold Morris, Geoffrey O'Hara, and Dr. Spaeth.

Three Naumburg Prizes Awarded

Three awards have been made this season by the Walter W. Naumburg Musical Foundation, to Dolores Miller, California violinist, pupil of Louis Persinger and Henri Temianka; Constance Kenney, Brooklyn pianist, who studied with Abram Chasins; and Ruth Geiger, Viennese pianist, a pupil of Josef Lhevinne. Judges for the final contests were Wallace Goodrich, Joseph Szigeti, Friedrich Schorr, Artur Rubinstein and Howard Barlow. The prize consists of a free recital debut in New York.

Town Hall Endowment Award Won by Vardi and Gundry

Emanuel Vardi, violist, and Roland Gundry, violinist have been chosen by the Town Hall Music Committee co-winners of the Town Hall Endowment Series Award for 1943, according to an announcement by Kenneth Klein, Director of the Town Hall Concert Department.

The award, an engagement on the Town Hall Endowment Series, is made annually to the artist not over 30, who, in the opinion of the Town Hall Music Committee, "has given the most notable performance of the previous year." The committee members were Walter W. Naumburg, Chairman; Mrs. Arthur M. Reis, Mrs. Stella Fontaine and Alden W. Talbot. The committee based its judgment upon the results of a poll of New York music critics. This is the first time the award, established in 1938, has been split.

NBC Photo

EMANUEL VARDI

ROLAND GUNDRY

Read and Diamond Awarded Paderewski Prizes

Trustees of the Paderewski Fund for the Encouragement of American Composers, Arthur D. Hill, Wallace Goodrich and Adams Sherman Hill, announce awards in the 1942 competition: A prize of $1.000 for the best work for symphonic or chamber orchestra, to Gardner Read of Normandy, Mo., for his Symphony No. 2, in E flat minor; second, a prize of $1,000 for the best piece of chamber music, with or without piano, to David Diamond of Rochester, N. Y., for his Quartet for Piano and String Trio in E minor. Judges were Howard Barlow, Jacques Gordon and Walter Piston.

[Publication of the series of articles, "Twenty Years of American Composers" by Friede F. Rothe, will be continued in the June issue.—*The Editors*]

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THE DANCE: New York Season Extended As Ballet Russe Returns

Continuing the popular Ballet Theatre season, the Metropolitan resounded to tumults of applause after lovely Maria Karnilova on April 29 had finished her first performance in the title role of Helen of Troy. She made her interpretation one of grace and imaginativeness fused with intelligence and delicate humor.

Romantic Age, Three Virgins and a Devil, and Aleko were the other features of the program, with outstanding art from Anton Dolin, André Eglevsky, Jean Hunt, Agnes De Mille, Lucia Chase, and Yura Lazovsky.

Billy the Kid Returns

Billy the Kid returned to the repertoire on May 4 in a newly staged version by Michael Kidd, who also assumed the title role. With Eugene Loring's vivid scenario and Aaron Copland's suggestive music (one of his best scores) this ballet is of sure appeal for it has native tang and dramatic impetus. Kidd's dancing is a versatile exhibition in rhythm, suppleness and dramtic import. Janet Reed, Billy's Mexican innamorata, made her debut with the Ballet Theatre on this evening and gave her small role real importance through her grace, accuracy and sensuous pictorialization. Donald Sader (Alias) and Richard Reed (Pat Garrett) are familiar impersonators in the Loring-Copland work, and once more acquitted themselves with meaningful distinction.

The rest of the bill had repetitions of Aleko, with delightful Alicia Markova, Anton Dolin and Hugh Laing; and Helen of Troy, Vera Zorina again taking the role of that famous eloping lady. The conducting in Aleko was done by Robert Lawrence, music critic of the Herald-Tribune, who is developing into excellent baton routine and resourcefulness, with the firm rhythm, and yet flexibility necessary to accompany dancing. Too, he has full understanding of the score and a decided taste for orchestral nuancing.

Ravel's Bolero returned to the repertoire on May 7, and aside from its compelling music had the additional advantage of Argentinita as the star guest of the occasion, assisted by Pilar Lopez, Jose Greco and Manolo Vargas. Argentinita and Lopez collaborated in the choreography, which has no story but is an example of two schools of Andalusion dancing from the 18th and 19th centuries. The lovely costumes were designed by Federico Rey.

WEDDING SCENE FROM ROMEO AND JULIET, new ballet choreographed by Antony Tudor, with music by Delius, premiered by the Ballet Theatre during its recent New York season. Left to right, Alicia Markova as Juliet, Dimitri Romanoff as Friar Laurent, and Hugh Laing as Romeo.

Photo by Alfredo Valente

Argentinita was a veritable delight with her grace, rhythmic precision and remarkable coordination of feet, body, hands, and even fingers. Her interpretation of the music had irresistible poetry and passion.

The rest of the program was given to the always lovely Princess Aurora, Antony Tudor's characteristic and subtle Lilac Garden, and Helen of Troy, in which Maria Karnilova, a skilled and beautiful Helen, and André Eglevsky romantic as Paris, shone particularly, and Jerome Robbins scored with his fluent comedy as Hermes.

Romeo and Juliet Scores

The final period of the Ballet Theatre's season at the Metropolitan featured several performances of Antony Tudor's new ballet, Romeo and Juliet which after a partial premiere performance and some tightening, has emerged as one of the finest dance works seen this season. It poses some complicated problems for the choreographer, who has elected to render in pantomime such familiar matters as the balcony meeting, the murder of Tybalt, the tomb scene and other episodes familiar from Shakespeare. Yet he has surmounted them with particular success in the vital battle episodes. The use of a score by Frederick Delius may be in some respects considered a trifle alien to the Renaissance period, with its warm color, and yet the spirit of the music has been seized upon by Mr. Tudor with as fine perception as he brought to his earlier Lilac Garden (Chausson's Poème) and Pillar of Fire (Schönberg's Transfigured Night).

The enactment of the two lovers by Hugh Laing and Alicia Markova is touching and highly skilled. Various other roles, including the exacting one of Tybalt, as danced by Mr. Tudor himself, make for a very gratifying whole, to which the rich color of the *décor* and costumes adds appreciably.

One detail open to minor question is the inclusion of the character of Rosaline, a former sweetheart of Romeo's, whom Shakespeare only mentions, but here the intrusion somewhat detracts from the importance of the central love affair.

Dance Jottings

The Ballet Theatre, which extended its season at the Metropolitan until May 9, and during the next week gave a series in Detroit, announced some extra New York appearances on its return. Five performances are being given, May 21, 22 and 23, with Judgment of Paris, Slavonika and Spectre de la Rose added, again at the Metropolitan. Meanwhile, on May 15 and 16, Argentinita and Pilar Lopez gave a Spanish program with a group of 24 Spanish dancers, Josè Iturbi conducting the orchestra.

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The Ballet Russe, touring through the country, was unable to secure a New York Theatre before this, but has, meanwhile decided to return here. The company arrived at the Broadway Theatre on May 19 for a stay announced to include ten days or more. Thus the New York ballet season has been extended later into the spring.

The Ballet Russe New York series will include a revival of the three-act Coppelia, Agnes de Mille's Rodeo and two ballets by Bronislava Nijinska, Snow Maiden and Chopin Concerto. Alexandra Danilova, Mia Slavenska, Igor Youskevitch, Frederic Franklin, Nathalie Krassovka, Roland Guerard, Lubov Roudenko, David Timhar, Lubov Rostova, Mlada Mladova and Sonia Woicikowska head the roster of dancers, with Franz Allers as musical director.

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A new dance organization, the American Concert Ballet, which stems from the American Ballet and is under the artistic direction of George Balanchine, has been founded with William Dollar as ballet master. Choreographers also include Mary Jane Shea and Todd Bolander, while the company features Miss Shea, Gisella Caccialanza and Nicolas Magellanes. The repertoire, as announced, includes Balanchine's Concerto Baroco and Soirees de Vienne, Dollar's The Five Gifts of Life, Bolander's School Suite and Fantaisie in C minor, and Miss Shea's Concertino.

Bethlehem's 36th Bach Festival Draws Crowds

BETHLEHEM, PENNA.—The 36th festival of the Bach Choir drew large audiences to Packer Memorial Church at Lehigh University on May 14 and 15. This historic town, housing one of America's greatest arms plants, again offered gracious hospitality. The famous trombone choir, successor of one which two centuries ago saved the settlement when it struck wonder to Indian tribes on the warpath, again summoned the pilgrims from the church belfry. Dr. Ifor Jones led a choir reduced to about 200 —some 70 young men have gone into uniform or war industries—assisted by 40 players of the Philadelphia Orchestra, and five vocal soloists.

Innovations this year were recitals given on Saturday morning by E. Power Biggs, organist, and James Friskin, new festival pianist, who both also served as accompanists at the first session, when orchestra and soloists were not engaged.

The first program presented the following works: the Kyrie in D minor; the chorale, O World Farewell, sung in memory of Mrs. William M. Potts of the executive committee; the organ Fantasie and Fugue in G minor, played deftly by Mr. Biggs; the motet for two choirs, I Wrestle and Pray and the superb cantata, Christ Lay in Bonds of Death, the arias done by the choir groups.

The evening program held a higher degree of interest and included the orchestra, which played the Brandenburg Concerto No. 2 with great vivacity and charm under Dr. Jones as an interlude between the motet Sing Ye to the Lord; and the cantatas, Take What Thine Is, in which the contralto soloist, Lilian Knowles, especially scored, and the delightful Beautify Thyself, My Spirit, one of the best achievements of recent years. The tenor arias by Ernest McChesney, and for soprano, by Louise Moller, also proved attractive.

The great Mass in B minor, sung annually, occupied Saturday afternoon's two sessions. The loss of male voices in some instances told in the lack of fullness of tone and some distortion of balance. But Dr. Jones, an original—and, according to Bethlehem opinion, a somewhat temperamental—conductor, adapted his style, stressing lightness and quick-moving tempi, so that clarity and transparency of design compensated.

The soloists in almost all cases distinguished themselves. Miss Moller, a newcomer, sang with clarity of tone and much spirit, and undoubtedly will be heard again here. Miss Knowles, familiar from many appearances, revealed again her remarkable sympathy and artistry in such airs as the Qui Sedes and benignant Agnus Dei. Mr. McChesney sang with effective tonal quality and feeling, while an especial impression was made by Bruce Boyce's suave baritone and stylistic authority in Et in Spiritum Sanctam. Rand Smith performed the Quoniam with sincerity. The obbligati by such artists as William Kincaid, flute; Marcel Tabuteau, oboe, and Saul Caston, trumpet, were consummate.

On Saturday Mr. Biggs played four chorale preludes and the C Minor Passacaglia and Fugue in the Moravian Church, at 11 a. m. This was preceded by Mr. Friskin's performance of the entire Goldberg Variations in a piano recital at the Chapel of the Moravian College for Women, and followed by a lecture on Bach by Dr. T. Edgar Shields in the Library of Lehigh University.

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LONDON Fetes Menuhin on Gala Month's Tour for Forces

By HUGH LIVERSIDGE

LONDON.—A most notable event was the visit of Yehudi Menuhin, who gave a series of concerts in Britain for the the forces and charities. At the Albert Hall his playing of a Mozart concerto was such as to make your critic want to fall on his knees and give thanks publicly. This is the way to play Mozart, with grace yet with vigor, with poetry yet with fire. Seldom, if ever, since the outbreak of hostilities have I heard the spirit of "Divine Mozart" expressed with such insight. The Brahms concerto was also noteworthy but the orchestra did not always, doubtless due to war-time conditions and lack of rehearsal, give the soloist adequate support. Sir Henry Wood conducted the London Philharmonic.

At the Albert Hall Menuhin gave another concert in aid of China. The hall was packed and for a week in advance no seats were obtainable. His playing of the Mendelssohn concerto was notable for lovely lyric tone and perfect phrasing. His fast tempo at the end of the first movement was perfect and made a fitting climax. In the second he caught the lilt of the melody perfectly. In the third he did not rush the tempo and every phrase was delightfully rounded and nothing "skimped."

His playing of the Elgar violin concerto was another grateful experience—the second movement being delightful. Particular interest attached to the performance for those who had the records he made under the composer's baton some years ago. In addition to his London concerts, Menuhin concertized for the troops and in leading provincial cities.

Surely, one of our most distinguished younger singers is the soprano Joan Hammond. Shortly before the war she was offered a leading soprano role by the Vienna State Opera, but was prevented taking up the contract due to the outbreak of hostilities. She has also been one of the principal guest "stars" with the Carl Rosa Opera Co., which has made a few distinguished additions of this nature to its stock personnel for its London season.

Amongst many recent offerings was her rendering of "Abscheulicher" at the Albert Hall with Sir Henry Wood and the London Philharmonic Orchestra. A little more care in singing the opening phrases and her reading would have been one of the best I can recall. It was, however, still first class.

French Music Featured

Our musical life, while busy, due to war conditions, has to consider box office appeal even more so than formerly. We are treated, again and again, for the most part, to well-worn Beethoven and Tchaikovsky classics. Consequently a French music series running at the Wigmore Hall forms a refreshing oasis in a desert of hackneyed works.

One of these delightful concerts gave a galaxy of most distinguished talent—Eda Kersey violin, Maggie Teyte soprano, Kathleen Long piano, and the Griller Quartet. This was all the more creditable as the famous artists gave their services on this occasion, for nominal fees to further the cause of French music. Maggie Teyte's singing had just that Gallic fervor and romance that her subjects demanded. Fauré's second piano quartet was indeed a pleasure. In a Chausson sonata Eda Kersey's warm tone and perfect bowing and phrasing were, as always, well in evidence.

Another concert in the series paid tribute to Debussy—his fine settings of the great French poet Baudelaire and the composer's ever popular Danses Sacré et Profane. In forthcoming concerts older masters like Rameau and Couperin will not be neglected.

Two American Operas Have N. Y. Hearings

A brace of new American operas came over the horizon in New York recently when the musical forces of St. Bartholomew's Church on May 4 gave a performance in the Community House Auditorium of Florence Nightingale by David McK. Williams, book by Leonard Young; and on May 5 A Tree on the Plains, music by Ernst Bacon, libretto by Paul Horgan, was heard at the Brander Matthew Theater on the Columbia University campus for the first time in New York, though it had been premiered at the Spartanburg, S. C., Festival last year.

Mr. Williams is organist and choirmaster of the church, and Mr. Young is director of the drama department of Community House. The latter has written an arresting story based on episodes in the life of the world's most famous nurse. The Williams music for this chamber opera is melodious and largely lyrical, with dramatic moments skillfully contrasted. Saida Knox, contralto, was professionally efficient in the title role. Others who successfully took solo parts were Lucius Metz, Reed Kennedy and Josephine Neri. The chorus sang with smoothness and spirit. The composer's conducting held his vocal and orchestral forces in good command.

A Tree on the Plains is authentic folk entertainment, with its roots literally in the native soil, so far as the tale, characters and music are concerned. Bacon's score conforms entirely to the nature of the libretto, has easy tunes, is not too subtly descriptive and yet shows the deft hand of a musician who knows how to orchestrate well and to color resourcefully. Interest was heightened in the work through the participation of Douglas Moore, composer and executive officer of Columbia Department of Music, who was excellent in the short, comical role of the Reverend. His associates were largely members of various Universities, and included Mina Hager, Henry Blanchard, Ted Uppman, Hannah Walker, William Gephart and Charles A. Cooke. An orchestra of students had Milton Goldsmith as conductor. The performance was stage-directed by Milton Smith, John D. Love designed the single set, and Gretchen Burkhalter had charge of the lighting. A Tree on the Plains was commissioned by the League of Composers and produced by the Columbia Theatre Associates.

M. P.

Spalding Pens Autobiography Soon to Be Published

Albert Spalding's autobiography, completed this season despite his concert, radio and other engagements, is shortly to be issued by Henry Holt. Excerpts have already appeared in Harper's Magazine. The American violinist in addition to his annual tour, which twice took him to the Pacific Coast, made 22 appearances on the Coca Cola Sunday afternoon broadcasts, played in numerous USO concerts and give his services for many benefit programs.

Mr. Spalding will continue some activities this summer, including his annual appearance at the Lewisohn Stadium Concerts, New York, but plans to spend part of the period at his estate at Great Barrington, Mass.

Lewisohn Stadium Concerts Open June 17 on New Stage

Fritz Reiner opens the eight weeks Lewisohn Stadium Concerts in New York on June 17 with Artur Rubinstein, for the third consecutive season, as assisting soloist. Mr. Reiner will conduct the first five concerts and will be followed by Alexander Smallens, Efrem Kurtz and Morton Gould, the latter making his Stadium bow.

Mrs. Charles S. Guggenheimer, chairman of Stadium Concerts, also announced that Marjorie Lawrence, Metropolitan Opera soprano, will make her first appearance at these concerts on June 21. Albert Spalding returns for his ninth summer and will assist the orchestra on June 19.

Mrs. Guggenheimer said that plans are under way for the presentation also of ballets and possibly operetta.

A new stage, replacing the one used since the inception of Stadium Concerts in World War I, will be erected. It is suitable both for concert and dramatic purposes, and is designed to give better vision by the audience. Approximately 100 feet wide, it will be brought forward in a deep apron. A full height cyclorama forms the main background. Dressing rooms for soloists, conductors an orchestral musicians are provided on the main level, obviating their passage in the open air.

Toronto Promenades Concerts Opened

TORONTO.—Started on May 6 with André Kostelanetz as guest conductor, the annual series of Promenade Concerts will continue through the summer season and into the fall. Not all the guest leaders have been named as yet, but the schedule already provides for appearances by Erno Rapee, Ettore Mazzoleni, Victor Kolar, Cesar Borré, Emerson Buckley, Franz Allers, Gregor Fitelberg and Sir Ernest MacMillan.

The initial program presented Naomi Yanova as soloist in Gershwin's Rhapsody in Blue. Rupert Lucas was the narrator for Peter and the Wolf. A novelty was Jerome Kern's Showboat Scenario.

Other soloists scheduled to be heard between now and Oct. 14 are Marita Farell, Jean Dickenson, Mobley Lushanya, Margaret Speaks and Vivian Della Chiesa, sopranos; Jennie Tourel, mezzo-soprano; Bruna Castagna, contralto; Lansing Hatfield, Conrad Thibault and Donald Dickson, baritones; Josefa Rosanka; Percy Grainger, Ross Pratt and Rex Battle, pianists; Carroll Glenn, violinist; Selma Kaye and a mixed chorus; the Boris Volkoff Ballet; the Russian Ballet; Mia Slavenska and her dancers; and Carola Goya, dancer. An Opera Night will feature Ina Martino, soprano; Eleanor Knapp, mezzo-soprano; Georgia Standing, contralto; Patrick Henry, tenor; and Arthur Anderson, bass.

Ernest Johnson is the manager. The programs will be on Thursday nights.

New Orleans Concerts Planned

Izler Solomon has just signed a contract to conduct the orchestra for New Orleans' Summer Pop concerts. The eight-week season will begin on June 14, with three open-air concerts each week.

$426,066 Bequest for Music

Scholarships in composition, vocal training and drama are established under the bequest of Mrs. Katherine Turney Long, a founder of the Chicago Civic Opera Company, vice chairman of the Metropolitan Opera Guild, and a director of the New Opera Company. She directed that $426,066 be used to found the Katherine Long Trust, with Cornelius N. Bliss, Mrs. August Belmont and Henry Rogers Winthrop as trustees, in her will filed in New York on May 13.

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N. Y. Concerts

[Editor's Note—The abbreviations used for the names of the various auditoriums are: CH for Carnegie Hall; CCH for Carnegie Chamber Music Hall; TH for Town Hall; TiH for Times Hall; TB for The Barbizon; BP for Barbizon Plaza; SH for Steinway Hall.]

April 26 (CH)—A program partly of American makeup closed the National Orchestral Association's season, with Leon Barzin conducting inspiring versions of the late Mortimer Wilson's scenic fantasy, My Country, a well-scored if somewhat derivative work, and William Schuman's earnest and modern sounding Prayer-1943. The latter has largness of feeling, and not a little originality in form and harmony. Mr. Barzin's young artists, among whom more girls are now numbered, gave thoroughly grounded readings. Subtlety was rather less evident in the accompaniments for Grieg's piano concerto, played dashingly by William Masselos, and Vieuxtemps' Concerto in D minor, performed by Frances Magnes, a promising young violinist.

April 26 (TH).—Paola Novikova, Russian soprano now living in New York established herself as an artist of rare musical discernment and vocal accomplishments, with a voice trained for both lyric and coloratura music. She won the admiration of connoisseurs with her finished performance of a number of arias and songs. Frank Bibb was the finely functioning accompanist at the piano.

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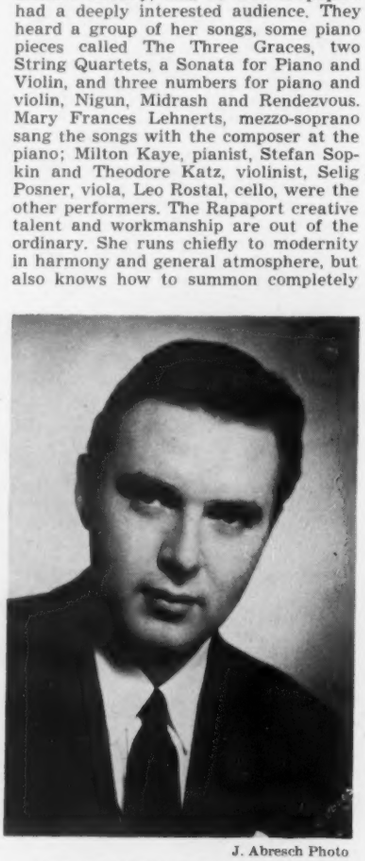
April 27.—Stravinsky was present at the fifth Serenade concert of the Museum of Modern Art series, and took several bows in response to polite applause after his Danses Concertantes which certainly do not figure among his important works, even though they are of recent creation and had their first performance on this occasion. Vladimir Golschman dexterously conducted an admirable chamber orchestra. One rewarding number was the ancient Introduction, Aria and Presto by Marcello. Another, the Vivaldi Concerto for three violins, played by Yvonne de Casa Fuerte, Charles Libova and Stuart Canin. An Aubade by Poulenc, for piano and chamber orchestra, offered nothing intrinsically impressive, but was set forth with flashing brilliance and much humor by Robert Casadesus.

April 27 (TB).—Marguerite Le Blanc, coloratura soprano, vocalized in arias from Lakme, Mignon and Coq D'Or and songs of Rossini, Grieg, Bizet and others, showing a fine sense of line and phrasing as well as musicianship. Ione LeBlanc was a sympathetic accompanist and Nina Dunkel, harpist, played brilliantly a varied list including numbers by Marcel Grandjany and Betty Paret. This was another of the Marguerite Potter series.

April 28 (CCH).—A woman composer giving a concert of her own works is a distinct novelty, and so Eda Rapaport had a deeply interested audience. They heard a group of her songs, some piano pieces called The Three Graces, two String Quartets, a Sonata for Piano and Violin, and three numbers for piano and violin, Nigun, Midrash and Rendezvous. Mary Frances Lehnerts, mezzo-soprano sang the songs with the composer at the piano; Milton Kaye, pianist, Stefan Sopkin and Theodore Katz, violinist, Selig Posner, viola, Leo Rostal, cello, were the other performers. The Rapaport creative talent and workmanship are out of the ordinary. She runs chiefly to modernity in harmony and general atmosphere, but also knows how to summon completely lyrical moods with frank melody. Her writing is at all times tasteful and done with recognizable facility. The listeners liked both the music and the performers.



J. Abresch Photo

JOSEPH VICTOR LADEROUTE,
tenor, has been added to the list of Boosey & Hawkes Artists Bureau. Mr. Laderoute has been engaged as a leading tenor of the Philadelphia Opera Company and will sing Don José, Faust, Cavaradossi and Alfred in Johann Strauss' The Bat with the company in Philadelphia and on its nationwide tour next season. Mr. Laderoute will also be a soloist in concert hearings of Mahler's Song of the Earth, Serge Koussevitzky conducting.

Donald Dame's Recital

April 28 (TH).—Donald Dame, tenor, revealed a substantial voice of excellent quality and complete understanding of his numbers and the varied styles required for their delivery. He also commands unusually good diction and subtle manipulation of phrasing and dynamics. Handel and Bach opened the recital, and Brahms, Wolf, a French group, and works in English formed the rest. Of the last-named, the most expansive was Vaughan Williams' cycle set to words from Housman's A Schropshire Lad, accompanied by string quartet and piano Assisting in the program were the New York String Quartet, Edith Weiss-Mann, harpsichordist, and Stuart Ross, who did the piano accompanying in his customary searching and finished manner. A. Walter Kramer's song, Joy, glowing and expertly made, roused the listeners to such applause that the composer had to take a bow.

April 29.—Wheeler Beckett conducted 75 players from the Philharmonic (John Corigliano, concertmaster) in the last of a series of three matinées given for high school students, in the auditorium of Hunter College. The program had Tchaikovsky's Pathétique Symphony, Enesco's first Rumanian Rhapsody, and Beckett's own Cinderella Fantasy (a local premiere) written in 1929 for the children's concerts of the San Francisco Orchestra then led by himself. Eight descriptive Variations comprise the Fantasy, cleverly characterized, fastidiously scored and altogether charming. Beckett's conducting again showed mastery of men and material, and especially in the Symphony achieved a high degree of eloquence combined with sensitive use of tone, dynamics and power of climax.

Mitropoulos Leads Red Cross Benefit

April 29 (CH).—This evening concert of the Philharmonic was sponsored by the orchestra itself, donating their services for the benefit of the Red Cross (the second time in 1942-43). Dimitri Mitropoulos made up a program of Russian music, Rimsky-Korsakoff's Grand Paque Russe Overture, the Violin Concerto (Piastro, soloist) and the Second Symphony of Rachmaninoff. The Minneapolis leader pleased and excited his hearers with his deeply-felt and vividly colored interpretations underlaid with serious musical purposes. He and his players were simply superb in the Rachmaninoff pages, music of singular sincerity, beauty and affecting romanticism. Piastro, long well known for his playing of the Concerto, gave it his best in a stimulative and entirely appealing performance.

April 30 (CCH).—Choral singing of commendable quality was offered by the University Women's Chorus of New York, led by Lowell P. Beveridge, in the absence of the regular conductor, Captain Morris Watkins, serving with the United States Marine Corps. A diversified program of religious and secular music had seven of Brahms' Liebeslieder Waltzes as its main number. Grace and Louis Harold Sanford were the assisting soloists (he also accompanied for the chorus) in a two-piano list of Bach, Brahms, Milhaud, and Orvis Ross' Paul Bunyan Suite (first performance) a colorful and skillfully constructed composition.

Musical Twins

May 1 (CCH).—Jane and Joan Rosenfeld, aged 19, twins from Bloomfield, N. J., made their New York debut in duo piano-playing. Excellently prepared, they gave performances that showed uncommon merit in unified style and interpretation, rhythmic, precise attack and tasteful handling of tone. Their chief numbers were the Handel-Klein Organ Concerto No. 5, Mozart's D. major Sonata and the Haydn-Brahms Variations.

May 2 (TH).—Rachelle Shubow's piano recital (her fifth in Town Hall) was for the benefit of United China Relief. She played Bach, Mozart, Beethoven (opus 26 Sonata) and other numbers among which the principal ones were an eighteenth-century Sonata by Casanovas,

ADELAIDE VAN WEY,
contralto, was guest artist at the 35th birthday celebration of White Plains Chapter, D.A.R. Miss Van Wey sang songs in Russian, Czech, Spanish and English, with Robert R. Hill as accompanist.

Tchaikovsky's seldom played Theme and Variations on an Original Theme, and a new Sonata by Eda Rapaport, premiered on this occasion. The composer has devised interestingly in melody, harmony and rhythm, and fashioned her material with taste and skill.

May 2 (TH).—A matinée by the Yiddish Culture Chorus, representing its thirteenth annual concert there, was under the conductorship of Vladimir Heifetz, and had the further assistance of basso Emanuel List, cellist Semion Spielman, sopranos Mania Platt, Feigel Sunshine and Bella Falik, and baritones Sol Tisman and William Meyerowitz, with Sonia Eidus and Paul Berl piano-accompanying respectively for the chorus and for Mr. List. The latter, Miss Platt and the chorus took part in Mr. Heifetz' setting of the words in President Roosevelt's message about the Four Freedoms. The music is dignified and eloquent. List sang several solos including Moussorgsky's The Flea and the Calumnia aria

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ROBERT SHILTON,
baritone, appeared as soloist on the last of the series of Sunday night concerts at Kaufmann Auditorium, April 11. With Herta Gruen at the piano he sang the Prologue from Pagliacci and the Cavatina from Faust.

from Barber of Seville. Spielman's cello playing had pleasant tone and facile execution. Aside from the Roosevelt work, all the choral selections were sung in Yiddish.

Premieres by Orchestrette

May 3 (CCH).—Frederique Petrides' Orchestrette devoted itself premiering two American composers. Paul Creston's Chant of 1942 proved to be a fine mood picture, deft in scoring, and so well liked that the composer had to take a bow. Henry Cowell's American Melting Pot (played for the first time in its entirety) is a Suite cleverly characterizing our German, Negro, East Indian and Near Indian, Slavic and South American fellow citizens. Cowell too, bowed his thanks. The rest of the program had Haydn's Concerto in F for violin and piano with string orchestra (revised and arranged by Albert G. Hess), Turina's Rapsodia Sinfonica for piano and orchestra, Mozart's Haffner Symphony, and Beethoven's Prometheus Overture. Hinda Barnet was the violinist, and Vivian Rivkin, the pianist, of the concert. Miss Petrides has trained her women players well and they gave performances of professional calibre, in musicianship, technical grasp and balance of tone. This was the tenth anniversary of the founding of the Petrides group, and a large audience was on hand to pay tribute.

Boepple Conducts St. John Passion

May 4 (CH).—As a post-Easter event the performance of Bach's St. John Passion by the Dessoff Choirs and Chapel Choir of Princeton University, soloists and a symphony orchestra, under Paul Boepple, held absorbing interest. Assisting were John Garris, Metropolitan Opera tenor, as the Evangelist; Bruce Boyce, baritone, singing the words of Jesus; Cynthia Rose, soprano; Lydia Summers, contralto; William Ventura and James Robert Sands, tenors; Paul Matthen, bass; Ralph Kirkpatrick, harpsichord; Janos Scholz, cello, and Carl Weinrich (who conducts the Princeton Chapel Choir), at the organ. The performance under Mr. Boepple was sensitive, musical and at times intensely dramatic, particularly the choral numbers. The polyphonic design did not always emerge with utmost clarity, and on the whole, time requirements caused a rather rapid progress through the work, which lasted about two hours. The soloists, particularly the feeling delivery and smooth vocalism of Mr. Garris, offered moments of high appeal.

May 4 (CCH).—A pianistic debut by Lenore Engdahl brought forward a young artist of pronounced talents with a real flair for the keyboard and with the ability to give and execute telling interpretations. She was particularly impressive in Bach's D minor Toccata and Fugue (Busoni version) Mozart's F major Sonata and Chopin's F minor Ballade. Also in other Chopin works and some by Albeniz, Grieg, Palmgren and Dohnanyi, she displayed marked gifts for style, and nuances in tone and delivery.

Branscombe Choral Heard

May 4 (TH).—For its ninth annual Spring concert the Branscombe Choral (Gena Branscombe, conductor) again gave evidence of its thorough training. Musical seriousness, refined sound and diction, and exact rapport with the baton, made for performances that won enthusiastic applause. The program opened with old music and ranged thereafter through Bantock, Elinor Warren, Roy Spaulding Stoughton, David S. Smith, Nin, Debussy, Ravel (Bolero, arr. by Henri Elkan), Young-Brack, Gaul. James de la Fuente assisted with violin solos, expertly presented. Louise McDowell accompanied at the piano for the Choral and Thomas Richner, for the violinist. Miss Branscombe's arrangement of Debussy's Nuit d'Etoile found particular favor with the audience.

May 5 (CCH).—Marie Louise Stockard, soprano, who has sung in France and Germany, made her New York debut at this recital with commendable performances of compositions by Bach, Scarlatti, Schubert, de Falla, etc. Richard Carter was at the piano. In her Spanish group the singer wore a black mantilla.

May 5 (TH).—In a program of professional character and weight, violin pupils of Ivan Galamian showed sound training and talents that promise finely for the future. The young artists who distinguished themselves were Helen Kwalwasser, Harold Dubinsky, Charles Libove, David Nadien, Stuart Canin (outstandingly gifted), Charles Petremont, Berl Senofsky, Yura Osmolovsky. Eugene Helmer presided at the piano. The concert was for the benefit of the Summer Scholarship Fund.

May 5 (CH).—George Mead led the Spring concert of the Down Town Glee Club, now seventeen years old. Stuart Ross was the all-sufficient piano accompanist, and John Baker, baritone, did the solo singing with an aria from Herodiade and some songs. He has been a member of the club for four years, and recently won one of the prizes with the Metropolitan Auditions of the Air. The chorus showed skill and taste in a varied program. John Baldwin officiated at the organ.

May 7 (TB).—Bernard Gabriel gave a lecture-recital on the subject Music in Profile demonstrating the ability of music to portray the tragic, ecstatic, sensuous, satirical, brilliant, the martial and other attributes of existence, using as illustrations works of Bach, Handel, Mozart, Beethoven, Chopin, Liszt, Prokofieff, Ibert and others. The proceeds were turned over to the Office of Civilian Defense.

"Music for Heroic Times"

May 8 (CH).—A concert called Music for Heroic Times pleased an unusually large audience. Max Helfman had the baton and did well by his chorus, The People's Philharmonic Choral Society, which specializes in Yiddish music and music with Yiddish texts. The outstanding numbers were Haufrecht's The Call of the Vilna Rabbis, fragments from Handel's Judas Maccabeus, Schubert's Song of Triumph, and Shostakovich's United Nations. Choral solos, and songs, were sung by Gertrude Ribla, Michael Zetkin, Joseph Posner, Dorothy Pilzer, Lucien Rutman. Reuven Kosakoff, pianist, and Edouard Nies-Berger, organ, accompanied the chorus. A special feature was dancing by Tamaris, who performed to Paul Creston's Ode to Stalingrad and also interpreted a group of Negro spirituals. Creston was at the piano for his Ode. In the other numbers, Tamaris had the assistance of Ida Soyer and Bettina Harris, dancers, Rose Akerson, soprano, and Emil Renan, baritone.

May 9 (TH).—Bruce Wendell, West Indian pianist, in his second Town Hall recital offered works of Bach, Beethoven, Handel-Brahms, Schubert, Chopin, Schumann and others. Ernest Brennecke, Jr., was the arranger of three Bach chorale preludes and also the composer of Commentary on Wendell's chorale, Antique, all played for the first time here. The audience responded warmly to the pianist's accomplished performance.

Ernst Levy in Piano Debut

May 10 (TH).—Already known here as a composer and remembered by those who attended the opening of the Swiss Pavilion at the late World's Fair in New York, Ernst Levy, pianist, made his bow as a performing artist on this date in a piano list which comprised four sonatas: three by Beethoven, Op. 10, No. 3; Op. 110; and Op. 111, and the B minor of Liszt. An extraordinary technician, the newcomer gave a vital and energetic delineation, if somewhat individual at times from the standpoint of interpretation. Imaginative and deft, Levy demonstrated musicianly capabilities which mark him as a highly worthy artist.

Piastro Invited to London

LONDON.—Mishel Piastro, concertmaster and assistant conductor of the New York Philharmonic-Symphony, and one of the 14 men not included in the ensemble's reorganization by Dr. Artur Rodzinski, new conductor, has been invited by Harold Holt to become concertmaster and soloist with the National Symphony Orchestra here. S. N.

J. Abresch Photo
PAULINE HARTMAN,
coloratura soprano, gave a program for service men on May 6 at the West Side Y.M.C.A., New York. H. Maurice-Jacquet, composer-pianist, played several solos in addition to serving as accompanist. Both have been requested to re-appear there in June.

Associated Productions Continue Auditions

As a result of auditions held by the Associated Productions for dramatized operas in stage and radio versions, the following soloists have been engaged: Antoinette De Gramont, Ann Browning, Marie Burke, Ricardo Savanti, Albert Lindner, and Nino Amato.

Applications for additional auditions should be made by letter to Audition Director, Dept. C, Associated Productions RKO Theatre, 214 East 14th St., New York City.

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Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed—within the new limitations of space imposed by war conditions.

New York — May 20, 1943 — No. 3072

Second War Summer: Musical Harvest

In a year of stern sacrifices gladly met by the American people, there is evident no intention to ration music.

The plans for the summer's increasing musical budget, as contained in this issue of the Musical Courier, all point to a season of great scope and interest.

Our people, who after Pearl Harbor were grim and tackled their great task with silent determination that it would be solved in the American way, are now also finding increasing opportunity to sing. There is evidence that enthusiasm in the common effort is hourly rising.

It takes a while for a democracy to become geared to a new program—so manifold and gigantic are the many wheels to be enmeshed—but when it gathers momentum, there is no uncertainty. So, in music, the wartime chorus is swelling daily.

•

In a fight to survive, in which the country is utilizing every iota of scientific knowledge, that of the musician—contrary to some discouraging appearances earlier in the struggle—is not being neglected.

Our music and that of the other United Nations, performed for recordings by sixteen of our leading symphony orchestras, is blanketing the world through the airlanes.

Artists from the chief nations whose governments are in exile are broadcasting to their compatriots by short wave the message of democracy.

In some cases, musicians are making recordings that are rebroadcast over the seas or shipped to the lands in which our armed forces are stationed.

The rapid development of USO tours by our leading musicians and other artists—including visits by air to Britain, North Africa and elsewhere—is but an example of the global scope in which we are now waging our effort.

The Special Services division of the American armed forces is training experts in music to go out as morale officers. Music instruments and song books are being sent overseas, including even a shipment of midget pianos, specially constructed to the specifications of the War Department, and sent to the South Pacific. So great is the value placed on music as a fighting force by the authorities.

•

As concerns the concerts for the general public of the United States this summer, there will be opportunity for all to enjoy these important ingredients of the morale drive. For these, too, serve to draw together and bind more firmly the diverse national groups in this America of ours.

When Paul Robeson sang at the recent gathering of 50,000 Americans of many political and other faiths at the Yankee Stadium in New York, a unity meeting stressing the aims of the United Nations, the master of ceremonies styled him "Democracy's strongest voice" as he intoned songs of freedom from many lands.

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Some series, such as that in the Hollywood Bowl, have been extended. Boston has saved its outdoor Esplanade concerts by players of the Boston Symphony, despite the danger that military considerations would prevent such large early evening gatherings. In New York the Lewisohn Stadium concerts are scheduled to resume their second "dimmed out" year in June.

These are but a few samples of the oudoor programs that will take place throughout the land—in some cases moved forward so that an earlier closing hour is possible.

Increasingly sprinkled by khaki and blue, the concerts given for the general public have won no more enthusiastic patrons than that loyal and growing contingent of the men and women in the services who love fine music. The story is the same from every symphonic center in the land.

Major Howard L. Bronson, of the Special Services division, in charge of music, reports that whereas a year ago 92 per cent of the men in service preferred popular ditties, the visits of leading artists to the army centers have had such an effect that now those preferring serious music have grown to 42 per cent.

And orchestras, opera companies, ballet troupes and individual artists who have visited the camps and naval stations report most royal welcomes.

•

Rising to their opportunity, meanwhile, leading American composers of serious music have produced an increasing number of forceful settings of patriotic appeal. They have turned their talents to the film, have given us striking backgrounds for the documentaries that are doing so much to train and mentally equip the soldier and civilian.

The works one hears today at symphony concerts on the American theme are sincere, if not always electrifying. Music is being used to press home messages, some of which are being recalled from the lips of American patriots of the past. That is a fitting use for the most eloquent of arts, and perhaps, when the nations of the world emerge from this struggle, they will have forged something nearer to a common language.

•

As in so many other developments the ends of which we cannot now foresee, this decade may be viewed in retrospect as the one in which barriers finally fell between American music and that of the rest of the world.

It will be an excellent thing if a new international concept of music arises, and the narrower nationalisms retreat.

• • •

Stoessel Mourned

America's musical world was served in many extremely useful capacities by Albert Stoessel, whose sudden passing while conducting a concert for the American Academy of Arts and Letters came as a shock to all. He was taken while a relatively young man, but behind him lay a career of great and fruitful activity. He had schooling in Europe and concert activity as a violinist there before his service in World War I as head of a bandmasters' school in France. After his return, he found many avenues open here for his great energy, conducting the New York Oratorio Society, the Worcester Festivals, the annual summer series at Chautauqua, N. Y.; for a time serving also on the faculty of New York University, and more recently as head of orchestral and operatic work at the Juilliard School. He also found time to compose and write books on music. Truly, a life rich in influence.

MUSICAL MEMORIES

From the Musical Courier's Files

FERRUCCIO BUSONI IN HIS STUDY.

The famous composer and pianist lived in America and taught at the New England Conservatory from 1891 to 1894. Among the works probably inspired by his residence in this country was the Indian Fantasy for piano and orchestra. He toured here in 1891, 1904, 1910, 1911 and 1915. His death occurred in Berlin in 1924.

VARIATIONS

By Leonard Liebling

A Mingled Chime is the appropriate title of Sir Thomas Beecham's newly published autobiography. He has led a helter-skelter musical life and all its over and under tones are set down forthrightly in his book.

He tells that he was no infant prodigy but lived in a musical home and early became familiar with the best in opera and symphony. His general education climaxed at Oxford and his writing is filled with classical references and quotations. It is altogether literary writing with sounding prose but nevertheless entertaining and frequently humorous.

He recounts all his artistic adventures and financial disasters as the backer and conductor of orchestras and opera and ballet companies; gives vivid pen pictures of the famous musicians and other outstanding personages he met at home and on his wide travels; and enriches his pages with acute comments, critical, historical, sociological, political, philosophical, concerning English musical life and world conditions during the past fifty years or so.

Sir Thomas has especially warm praise for Delius, Holbrooke, Maurel, Strauss, the original Ballet Russe, essayist G. K. Chesterton, and Sir Charles Hallé. He is lukewarm about Warlock and Elgar, and makes no mention of Walton or of Sir Henry Wood who has been not exactly unimportant in helping to educate the English musically.

Particularly characteristic is the passage relating to Hallé who abandoned Paris in its most glamorous Romantic days to settle in dull Manchester as a pioneering orchestral conductor. "I can compare the subsequent forty-odd years of his life there," says Sir Thomas, "only with the sustained fortitude of St. Simeon Stylites on his Thebaid column."

Our author had his censorship troubles with the Lord Chamberlain over the first London production of Strauss' Salome. The name of John had to be changed to The Prophet, and Salome's erotic desire for him was transformed into "desire for spiritual guidance," with the last line of the text, "If you had looked upon me you would have loved me," purged to "If you had looked upon me you would have blessed me." Also, Salome was to be handed the notorious platter at the end but there must not be on it anything except a flat cloth, with not the slightest protruberance from underneath!

At the premiere, the word changes were adhered to for a while by the singers, but when the music and action carried them away, they unconsciously reverted to the original text despite the pantomimic protests of the agonized Beecham and his stick. After the performance, which was a tumultuous success, the Lord Chamberlain came from his box and approached the trembling conductor who expected the Covent Garden Opera license to be revoked forthwith, and even worse. Instead, the magnate beamed upon him and said, "It has been wonderful, we are all delighted, and I felt I could not leave the theater without thanking you and your colleagues for the complete way in which you have met and fulfilled our wishes."

Sir Thomas says that he was dumfounded and could explain the Lord Chamberlain's compliments only on the ground that the diction of the singers had been imperfect, or that he understood the unpreventable situation and was making the best of it. On the other hand, it may have been the working of that sense of humor which the author defends so warmly in another part of his book. (G. P. Putnam's Sons; price, $3.50.)

* * *

If Beecham overlooks Walton, he is not neglected by publicity man Carl Post, who writes to Variations: "Music has many uses but here's a really new one—in which Wagner and William Walton help improve the story material we hear on radio. George Lowther, director-writer-narrator of many top-ranking juvenile programs and Broadway playwright, works thusly: when he is writing an adventure script he uses Wagner's Flying Dutchman and the Sorcerer's Apprentice to get him in the mood. For sheer thoughtfulness Lowther uses William Walton's Violin Concerto; and romantic writing is best inspired, according to him, by Wagner's Liebestod from Tristan. The thought that naturally occurs is, what does Lowther use for mood music when he's writing horror scripts? However, I believe it's a sane idea. If more radio programs would have their writers inspired by the music masters we might have better scripts and higher Crossleys such as Lowther attains."

* * *

Post also has a story about Jimmy Dorsey, who years ago, would go to a small club on West 54th St., and for relaxation play with the Hot Jazz band. Among the musicians who often dropped in was a pianist, young, conceited (as Dorsey describes him) and "he could play a lot of piano." But his pianism was highbrow. He wanted to be a jazzman and couldn't acquire the swing of it. "The boys finally got together," bandleader Dorsey told Carl, "and asked the persevering pianist to keep away from the band-stand during their jam sessions. He boiled, pushed everyone aside and strode up to the piano. Then amidst dead silence, he grimly sat down and ripped off Beethoven's Appassionata Sonata. At its finish he took his hat and coat, walked out, "and after that," concluded Dorsey, "we never saw him again. His name? It was Oscar Levant."

* * *

William Walton does not share the widely-held belief that radio is a boon to the cause of good music. "I doubt," he says, "whether a Brahms symphony roaring through a horn in a cafeteria at lunch hour improves the national cultural status or comforts the ghost of Brahms. And the current familiarity with the concert repertoire has dulled us to the pleasures of all but the works of three or four great masters."

Walton complains humorously too about the impermanence of our contemporary composers. "A composer sees his rise, success and decline within a space of ten years. Today's white hope is tomorrow's black sheep. These days it is a very sad thing for a composer to grow old—unless, that is, he grows old enough to witness a revival of his work."

* * *

Marshall Field, executive head of the New York Philharmonic, published his annual financial report in which he announces that this season's deficit was $130,504. That is not much as orchestral deficits go, when one considers that the attendance was about 25,000 less than last Winter, and that expensive guest conductors and soloists were on the programs.

Mr. Field also emphasized that the all-year round radio sponsorship of the United States Rubber Company would cut the deficit to a minimum for 1943-44. The musical public is happy because it will continue to enjoy its Sunday air concerts; the experts are happy because the orchestra is kept practicing and playing continuously as a unit; the guarantors are happy because they do not have to dig deeply into their pockets (if at all); and the players are happy because they will be averaging about $100 weekly for the entire year. So everybody is happy, including the U. S. Rubber Co. which snagged the prize.

Once before, the Philharmonic had a fine chance for radio sponsorship but refused it, as the offer came from a coffee manufacturer. The orchestral directorate considered that coffee was not dignified enough for partnership with symphony. Rubber, apparently, is all right.

(During my student days in Berlin, its Philharmonic used to dispense Bach, Beethoven, Brahms and Co. while we concert listeners sipped the fragrant Mocha and even the pungent Pilsener.)

However, I hope that no impious dialer will yell "Stretch" when the intermissions come, or slyly allude to the revered old orchestra as a rubber band.

Evidently comrade H. I. Phillips of the The Sun also has ribald ideas on the subject, for he says: "Probably from now on it will be excusable if some of the (Philharmonic) musicians refer to themselves as inner-tuba players. . . . We can imagine thousands of Americans enjoying the Philharmonic concerts to the hilt Sabbath afternoons, and suddenly exclaiming, 'That reminds me, I must have those rear tires pumped up.'"

The one disturbing note in the project is the announcement that another speaker than Deems Taylor has been appointed to do the intermission commentating. Taylor has made a distinct place for himself with Philharmonic radio listeners through these many seasons, and he is certain to be greatly missed by them. It would not be astonishing if a flood of protests goes to the sponsors. They might then realize that the Taylor talks had come to be an integral part of the Philharmonic Sunday broadcasts.

* * *

On May 23 I am going to Dr. Walter Damrosch's annual Musicians' Luncheon at his home. However, I shall attend with some misgivings. On each such previous occasion, with so many of the fraternity clustered together, I expected the party to end in a sanguinary fracas. Instead it always turned out to be a fiesta of brotherly love, friendly back-slapping and mutual admiration. Nevertheless, I still have hopes of at least one bloody nose—maybe mine, as a wolf-critic among the lamb-musicians.

* * *

J. P. F. writes: "In the weekly bulletin of radio programs sent out by Station WQXR, the Thursday, May 20 schedule calls for 'Symphony Hall featuring Tschaikowsky's "Pathetique" from Symphony No. 6 in B minor.' I wonder when they will feature Beethoven's 'Eroica' from Symphony No. 3, in E flat, Haydn's 'Farewell' from Symphony No. 45, in F sharp minor, and Schumann's 'Rhenish' from Symphony No. 3, in E flat."

* * *

Wheeler Beckett, conductor of concerts for young people, who recently gave three such programs at Hunter College in New York, summarizes his method with this thought: "Play the music; don't preach about it." Not a bad idea, either, to apply to concerts for grown-ups.

* * *

A new sensation is agitating the lower musical strata of our town. The name of the sensation is Frank Sinatra. He sings very slow songs with tears in his voice and tragedy in his eyes. The vocal delivery, in the Broadway style of the moment, is a low moan varied occasionally by a few measures of agonized shouting. You know what I mean if you've heard any of the current Carusos of the night clubs. However, Louis Sobol, columnist of the Journal-American, has a better title for the newest midnight star. He calls him "Moonlight Sinatra."

* * *

Then it is true that some composers live on after they die. The esteemed New York Times of April 29, speaking of a Town Hall concert the evening before, said that "Mr. Griffes bowed from his box at the conclusion of the singing of his 'Evening Song' and 'Lament of Ian the Proud.'" The late Charles Griffes left this world on April 8, 1920.

CHICAGO: Plans for Ravinia Festival Include Conductorial Galaxy

By RENÉ DEVRIES

CHICAGO.—The Ravinia Music Festival will get under way on June 29, when Désiré Defauw, newly appointed musical director of the Chicago Symphony Orchestra, will conduct the first four concerts of the six weeks' season. Howard Barlow, musical director of CBS, makes his debut at the Park the following week, and Pierre Monteux returns to direct the third week. Efrem Kurtz will conduct the fourth week and George Szell the eight final concerts. Soloists engaged include Marjorie Lawrence and Artur Rubinstein. The Metropolitan Opera soprano is to sing on two occasions and Rubinstein will play under the baton of Szell.

Though Music Week in this city is really of 365 days' duration, since the season here has neither beginning nor end, several special events were heard. During the past fortnight we were favored by another recital by Vladimir Horowitz, whose name packed auditors solid in Orchestra Hall and whose playing electrified connoisseur and layman.

Lily Pons, assisted by a local orchestra led by André Kostelanetz, subjugated an audience of large size at Civic Opera House by her fine singing and acrobatic vocalism. Besides giving excellent support to the soloist, Mr. Kostelanetz shone by magnificent readings of the overtures to Wagner's Mastersingers and Moussorgsky's Khovantschina.

Antoinette Rich Presents Piano Symphony

For the last of three concerts by the Chicago Piano Symphony Orchestra under the direction of Antoinette Rich, Orchestra Hall was sold out, and the program gave entire satisfaction. In addition to Miss Rich's Piano Symphony Orchestra, the Youth Piano Orchestra and the Gladys Hight ballet group brought extra zest to what turned out to be one of the events of the year. Little ones in the Nutcracker ballet by Tchaikovsky and expert tots as soloists with the two orchestras divided with their elders the success that reflected careful preparation and the diligent care of a drillmistress par excellence.

Ida Krehm with Business Men's Orchestra

Orchestra Hall was practically sold out for the final concert of the Chicago Business Men's Orchestra, now in its 22nd year. The choice of Ida Krehm as soloist was a wise one, and her many admirers here turned out *en masse* to hear her playing of the Franck Symphonic Variations and Saint-Saëns' Piano Concerto No. 2. Possessor of a solid and fluent technic, Miss Krehm approaches the subject matter with a brilliant mind and fleet fingers, resulting in a performance that was exhilarating. The Saint-Saëns work had the better accompaniment, and the soloist had greater opportunity to bring into play the full gamut of her artistry and mechanical resource.

Mr. Dasch erred in programming Tchaikovsky's Pathetique Symphony even though the orchestra came out of the ordeal fairly well, if not with flying colors.

Music Association's Festival Concert

Annually the Chicago Music Association presents a festival concert in Orchestra Hall which always attracts a throng. This season the group brought to attention a chorus of 500 children who sang well under the able guidance of Marx E. Oberndorfer. The Civic Orchestra, now almost deprived of men players, performed in a satisfactory manner the Haydn "Military" Symphony under Hans Lange's direction.

Bertha Ott Presents Charles Everett

Only high-ranking artists are presented in recital by Bertha Ott in her series at Kimball Hall. The latest of her attractions was the Negro tenor, Charles Everett, whose gentlemanly appearance is matched by the elegance of his song. Throughout the concert, Mr. Everett gave manifold proof of his endeavor to please by his personality and the use of a voice of stentorian power.

Symphonic Choir and Mendelssohn Club in Concert

The Chicago Symphonic Choir and the older Mendelssohn Club gave a joint concert in Orchestra Hall recently that delighted all who attended. Director Walter Aschenbrenner, newly appointed conductor of the Mendelssohnians, led the 50 men to a new high of proficiency in a none too taxing program. The well-trained singers of the Chicago Symphonic Choir had to rely upon their fine musicianship to cope with the difficult list of chorales selected by their leader, who fully understands the potency and possibility of his choir of professional singers. The concert was managed by Howard R. Will, whose services are more and more in demand hereabouts.

Photo by G. Melidoff

CAROL SILVER,

chosen as "the Midwest's outstanding young pianist" by the Adult Educational Council of Chicago, will appear on Jan. 4, 1944, at Orchestra Hall, in a recital under its auspices. Miss Silver recently played for the Spanish Club at the Northwestern University conference of the Club of Women, in Fullerton Hall.

Allied Arts Announces Music Series

Allied Arts has announced the eight events which comprise the History and Enjoyment of Music series for next season, to be presented again in the Civic Opera House. The course will be launched in October with a recital by Fritz Kreisler. The Cleveland Orchestra, Erich Leinsdorf, conductor, and Helen Traubel as soloist will furnish the second concert, in November. Claudio Arrau plays a recital on Dec. 5, and on Dec. 27 the Ballet Theatre will perform. The Philadelphia Opera Company on Jan. 16 will present Johann Strauss' The Bat in English; on Jan. 30 the Minneapolis Symphony will perform under Dimitri Mitropoulos, with Artur Rubinstein as piano soloist. Gladys Swarthout will sing on Feb. 13 and the series will close with a concert by Lawrence Tibbett on March 5.

Carl Craven Leads Community "Sing"

Carl Craven directed the community singing at the Stadium for 20,000 people in honor of Mme. Chiang Kai-Shek. Students from his studio are more and more in demand. Maureen Cannon, soprano and star of Best Foot Forward, is now in Hollywood with a movie contract to make pictures for Universal. Betty Jane Watson has been engaged as soloist at the Empire room at the Palmer House. Helen Harvey recently furnished the program for the Woman's Club in Madison, Wis.; Clifford Brier sang the tenor role in Story of the Cross by Bruch at Bethany Presbyterian Church; Lillian Allheim, soprano and William Fricke, baritone, were soloists at the River Forest Methodist Church on two important occasions. Wilbert Jones, another young tenor from the Craven studios, has just been signed as soloist at Kloechner Memorial Church.

Gladys Welge and Licia Albanese at Oak Park

Licia Albanese was the soloist at the Oak Park-River Forest Orchestra's closing concert of the season, at the Oak Park Club. Gladys Welge, founder and conductor of the symphony, provided superb support to the guest artist, who won salvos of applause after her singing of the Jewel Song from Faust.

Throughout the series Miss Welge has given ample proof of her ability as a leader of unusual erudition and finesse. Her reading of the Mendelssohn "Scottish" Symphony brought out these qualities forcefully and won her a personal demonstration.

Events at John Dwight Sample Studios

Michael Stewart, basso, gave the entire Dichterliebe cycle of Schumann at the Scholarship Fund concert for the Chicago Conservatory, with Edgar Nelson at the piano. June Brown, coloratura soprano, has filled many dates in concert and recital since her debut as Gilda with the Midwest Opera Company. Her recent engagements include two appearances with the Lithuanian Society. When the Junior Department of the St. Cecelia of Aurora gave its concert, two of the soloists were Marta Wells and Roy O'Neill. Clark Simpson, tenor, is soloist at Washington Boulevard Methodist Church in Oak Park, where Alice Piper McKinney, soprano, has charge of the music. Naomi Watson, contralto, furnished the program at the Downers Grove Methodist Church.

Other students from the Sample studios who have been heard are: Raymund McAfee, baritone-soloist and director of music for the Christian and Missionary Alliance; David Cobb, baritone, who has given a number of recitals since the beginning of the year; Blanche Branch, soprano, and Michael Salamon, tenor, called upon to give many programs hereabouts these past few months.

Another active professional singer from the Sample studios is Rachel Stouch Keeper, contralto, giving her lecture-recital Of Thee I Sing before numerous clubs through the Middle-West. Her most recent appearances were at the DuPage County Federation; the St. Charles Woman's Club, the Glen Ellyn Woman's Club, Argo-Summit Lions Club and Argo Community High School.

Lawrence College A Cappella Choir Makes Annual Tour

APPLETON, WIS.—The Lawrence College A Cappella Choir, under Dean Carl J. Waterman, made its annual appearance at Goodman Theatre in Chicago on April 5, greeted by a large audience. The choir also appeared at Pabst Theatre, Milwaukee. Soloists this year were Shirlee Emmons, mezzo-soprano; Marshall Hulbert, baritone; Kenneth Haines, bass and Richard Gaeth, tenor. Though deprived of many men now in the armed forces, Dean Waterman's careful selections resulted in a performance of professional status.

Muriel Engelland, contralto, instructor in singing at Lawrence Conservatory, was presented in recital recently and gave Italian operatic airs, German Lieder, a cycle of Elgar songs, and a group by Loeffler.

LaVahn Maesch, professor of organ and Music History at Lawrence Conservatory, presented an organ recital of contemporary music on Easter at Lawrence Memorial Chapel.

Ada Belle Files Heard in Opera

CHICAGO.—After filling many concert engagements in the East, Ada Belle Files journeyed to Philadelphia where she scored as LaCieca in Gioconda with the Philadelphia La Scala Opera Company. The cast included Stella Roman, in title role, and Sydney Rayner as Enzo, under the direction of Giuseppe Bamboschek.

Miss Files has been soloist this spring with the Kansas City Symphony Orchestra, Karl Kruger conducting. After giving a full-length recital for the Lylia Steele Music Club of Sedalia, Mo. the contralto was immediately engaged by the Sedalia, Symphony for a return engagement. Last winter in Florida Miss Files coached La Cieca, Amneris and Delilah with Mme. Louise Homer. This summer she is to have several appearances in the Middle west, including her annual solo date in the Grant Park series here.

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CINCINNATI Summer Opera Promise Rich

By MARJORIE GARRIGUE

MARJORIE GARRIGUE

CINCINNATI.—Oscar Hild, managing director of Cincinnati's Summer Opera, has given me assurance that "it has been definitely decided at a meeting last week to proceed with plans for an Opera Season in Cincinnati, to extend from June 27 to Aug. 7."

The major problem which had to be solved by Mr. Hild, before a wheel could be turned in the machinery of producing summer opera, was a financial guarantee. More concretely, the acute need was for one man courageous enough and generous enough to head the Guarantee Fund Committee to complete the raising of the $25,000 guarantee. Such a man emerged at the meeting in the person of Edward E. Stokes, president of Stokes Industries, who has been most active and philanthropic in civic affairs during the past several years. He is a patron of the Cincinnati Symphony Orchestra and was recently made a stockholder of the College of Music.

Aided War Drives

Last July Mr. Stokes donated a model of a destroyer which was set up on Fountain Square and christened "The U.S.S. Victory" with a brilliant ceremony. This destroyer has since served as a recruiting station for WAVES and SPARS, as a downtown office for registration of blood donors for the Red Cross and as a constant reminder to the inhabitants of an inland city that we must have Victory upon the sea as well as upon the land.

In person, Mr. Stokes is large, genial, direct and dynamic. His presence at the helm of the guarantee drive gives assurance of unquestionable backing for Cincinnati's Summer Opera.

As for the Opera itself, the general plan of presentation will be changed from three operas a week, with repetition, to a different opera each night. Although contracts have not been signed at this writing, Mr. Hild will place special emphasis on American names in Opera. From that statement alone it is easy to guess many of the headliners of Cincinnati's Summer Opera.

Symphony Drive Successful

The Cincinnati Symphony Orchestra, with Eugene Goossens as musical director, will give its regular season of concerts in 1943-1944.

In February there had been grave doubt as to the future of the Orchestra. Then, Roger Kemper Rogan organized his annual drive, making a general appeal to the public by means of radio, the press, personal letters and direct telephone calls. The net result was a collection of funds sufficient to pay off the current deficit, leaving the management free to proceed with plans for next season.

As a result, Edgar Friedlander, acting manager of the Cincinnati Symphony Orchestra and treasurer of its Board of Trustees, has just announced general plans and soloists including:

Claudio Arrau, Carmen Amaya, Albert Spalding, Oscar Levant, Jose Iturbi, Jan Peerce, Argentinita, Ezio Pinza, Artur Rubinstein, Ruth Posselt, Jean Dickenson, Bartlett and Robertson, Efrem Zimbalist, Kerstin Thorborg and Alexander Brailowsky.

Photo by Lionel Heyman

EDWARD E. STOKES,

guarantor who made possible the Cincinnati Summer Opera season this year.

NBC Photo

NAN MERRIMAN,

mezzo-soprano, pupil of the Cincinnati College of Music, who won the $1,000 National Federation of Music Clubs award.

I See That

The Don Cossacks assisted the Youngstown (O.) Symphony Orchestra in closing the 1942-43 season. Co-conductor Sergt. Carmine Ficocelli, of the orchestra, was on the podium. He is connected with the 350th Army Air Force Band.

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Eugene Conley, tenor, has been fulfilling operatic engagements in Mexico City.

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Jacques de Menasce's Sonatina, 1942, dedicated to Andor Foldes, pianist, was played by the latter on April 11 at his recital in the Brooklyn Museum in the War Stamp Concerts series.

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Lorraine Ferguson Jones, coloratura soprano, gives a recital on May 30 in Mt. Calvary Methodist Church, her second New York appearance this season. Recently she was heard in Charleston, S. C. Miss Jones is an artist-pupil of Howard R. Mann.

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Dubois' cantata, The Seven Last Words, was sung on Good Friday night by the senior choir of Convent Baptist Church under the direction of Howard R. Mann, new organist and choirmaster. On Easter Sunday night, the Young Peoples Choir sang Manney's cantata, The Resurrection, under Mr. Mann's direction.

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Millo Picco, for twenty years a member of the Metropolitan Opera, has opened new studios in Yonkers, N. Y.

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Ole Windingstad, conductor of the New Orleans Symphony Orchestra is in New York for the summer, dividing his time between his country place upstate and the Hotel Ansonia.

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Eric Rosenblith, violinist, inducted into the Army four days after his second Town Hall recital, is stationed at Camp Pickett, Va., where he is associated with the Morale Division and appears on programs of the three service clubs. By special permission he is giving concerts to aid the war effort and on May 16 was heard in New York.

•

Dr. T. Tertius Noble, noted organist and composer, who recently retired as organist at St. Thomas' Church, New York, and Mrs. Noble were guests at the annual dinner meeting of the American Guild of Organists in New York on May 10. Dr. Warner M. Hawkins, after two years' service, retired as warden.

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A Concert for the benefit of Russian War Relief will be given by Robert and Gaby Casadesus, pianists the evening of May 26, at Carnegie Hall, New York.

•

A recital of Spanish music, in homage to the late Enrique Granados, was scheduled to be given at Carnegie Hall by Alejandro Vilalta, pianist, on May 19. The program listed antique works as well as compositions by Granados, his son Victor (now living in New York), Albeniz and de Falla.

•

Michael Edwards, American baritone, is the male singing star with Sigmund Romberg's touring company.

Edwin Hughes' Pupil Heard

Elizabeth Morris, pupil of Edwin Hughes, played Grieg's Carnaval and waltzes of Chopin, at the April meeting in Hunter College Alumna Hall of the New York Poetry Group, Baroness Rose Posse, president. The May meeting will be at the National Arts Club.

Baroness Von Trapp Lectures

Baroness Maria Augusta von Trapp, principal contralto of the Trapp Family Singers, lectured on April 28 and 29 under the auspices of the Bureau of Catholic Action of the Archdiocese of St. Paul. On April 28 she spoke in the Women's City Club, St. Paul, and the following day at the K. of C. Club, Minneapolis.

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Publishers' Lists Include Variety of Issues

FOR PIANO SOLO

STUDY IN JAZZ (TO A JITTERBUG), by Arthur Kreutz. Mercury Music Corporation, New York. 60c.

A simple but very clever piece, with mild satire and a strong grasp of idiom among its features. The 37-year-old composer, a native of Wisconsin and a winner of the American Prix de Rome, has worked in both the popular and serious music fields. Here he uses such devices as the "high-hat cymbal" effect and a middle section in half the time of the preceding to give alternately piquant and wistful color. It forms part of the series, American Music for Piano, edited by Gail Kubik.

LADY CAPCICE (VALSE LENTE) and LITTLE SPANISH SERENADE (TEMPO DI TANGO), by Leo Ascher. Gr. 3. Edward Schuberth & Co., Inc., New York. 50c and 40c respectively.

These are well-constructed, simple pieces that are orthodox in every way, attractive melodically, well edited, and especially suited for use in teaching and for studio solos. The first shows the composer's ability to modulate effectively.

SKIPPING TO THE FAIR, and KANGAROO, by Lewis Brown. Gr. 2. Edward Schuberth & Co., Inc., New York. 30c.

Two little descriptive pieces of attractive lilt, excellent for pedagogic use, and carefully fingered.

DANCING SNOWFLAKES, by Robert A. Hellard, Gr. 3. Edward Schuberth & Co., Inc., New York. 50c.

Tunefulness is the outstanding quality of this graceful waltz, which, with its change of key and theme midway, ought to be as agreeable to the student as to the teacher. Well edited.

LET'S GO! March Album. Associated Music Publishers Inc., New York. 50c.

Nineteen patriotic marches ranging from the Marines' Hymn and American Patrol to newer numbers, written for various branches of the services and even one called Civilian Defense. Composers are Tregina, Jones and Koff, Dell Lampe, D'Artega, Van Loan, Chiaffarelli, Briegel, Meacham, Keller, Ascher, Sanford, and Raph. All are easy to play, and the Marines' Hymn includes the words.

COLONIAL MARCH, by Bruno Huhn, G. Schirmer, Inc. Grade 3, 45c. As the title implies, this is in march tempo employing the dotted note quite frequently. It might be described as a jubilant type of march; the average boy would say "It has pep."

SSA

MAMMY'S BABY CHILE, by Grace Leadenham Austin, arr. by Ruggero Vené, G. Ricordi & Co., 15c. A charming lullaby number, set for women singers and effective through its rhythmic verve. Already on the programs of many groups, it should have popular appeal.

STARLIGHT NIGHT, by Claude Debussy, arr. by Gena Branscombe, G. Ricordi & Co., 15c. The second alto part is provided but is made optional in the setting by the American composer-conductor who also provides the alternate English text with the French original. There is a brief episode for three sopranos or semi-chorus above the chorus. Miss Branscombe also provides for a sort of obbligato soprano at times and the number concludes with an eight-part chord, *pppp.*

GOD WHO MADE THE EARTH, by Leo Sowerby, text by Sarah Betts Rhodes, J. Fischer & Bro., 15c. Close harmonic movement of the three parts, with brief climaxes, primarily on the words "careth for me" provide mood contrasts. The conclusion, on the dominant, *pp,* adds a bit of mystical effect.

MY SOUL IS ATHIRST FOR GOD, and REST IN THE LORD, both by William Stickles, to Biblical texts. Schroeder & Gunther, New York. Each 15c.

The first can be used as a trio or chorus. It is not difficult, the progressions are easily made and the harmonization follows accepted lines. Moreover, it has a lyric sweep and the range is not too wide. A good number to have in the library. The second number is more stately, has an opening recitative for the first soprano. The second part provides a brief transition into the relative minor. This also is singable and not difficult. Both anthems are set also for SATB.

TTBB

FISHERMEN'S NIGHT HYMN, a Manx folk air arranged by Channing Lefebvre. Galaxy Music Corp. 15c.

A stirring chorus set in virile arrangement. In the middle section the melody is given to the baritones. The close is a repetition of the words "Sail on," which grows in intensity to a fortissimo climax. Male groups seeking new material could use this to advantage.

SATB

EVENING PRAYER, by Nellie Test, arranged by Bernard Fitzgerald. The poignant poem by Lily C. Riser is effectively set in this a cappella number, highly devotional in manner. The inner parts move chromatically and there is a *pp.* close. Contemporary significance can be found in the number. (Carl Fischer, Inc., New York.)

SONGS

SONGS OF THE HILLS AND PLAINS (Early American Songs), arranged for modern use by Harry Robert Wilson. Hall & McCreary Co., Chicago.

A collection to make available for practical community use a number of the indigenous songs of our American heritage, as the Preface says. The songs are simple, and the accompaniments too. This is not a book for folklorists or musicologists, but primarily material for the classroom, home, camp, or any place where people come together to sing. Short descriptions, extra verses and dance routines are attached to most of the examples.

PARA MI, by H. Leopold Spitalny, pub. G. Schirmer, Inc., 75c. Dedicated to Emma Otero, the English version of the Spanish original is by Margaret Bristol, and both texts are provided. A spirited, rhythmic number, colorful and lilting, it is a work which admirably shows off the voice and should be a delight to coloratura sopranos.

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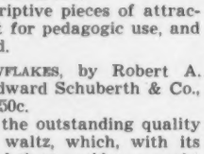

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New Rachmaninoff, Kreisler Publications by Foley

Works of Fritz Kreisler and of the late Sergei Rachmaninoff are being issued in new versions by Charles Foley. Kreisler's Caprice Viennois has been arranged for two pianos, four hands, especially for students by June Weybright. Soon to appear is an abridged edition of Rachmaninoff's Rapsodie on a Theme by Paganini, a simplified two-piano version of about six minutes' length, made by Cecily Lambert.

The same publisher is also preparing two volumes of violin solos by Kreisler, one of moderate difficulty and the other for advanced students.

Religious Works by Sapio Given Performances

The Easter season brought performances of several religious works by Romualdo Sapio. Dr. T. Tertius Noble in St. Thomas' Church directed his Ave Verum, which has been offered repeatedly in St. Patrick's Cathedral. It is to be presented at the New Church. Panis Angelicus was sung under the direction of Alfred Boyce, conductor of the Brooklyn Apollo Club, at the Church of the Holy Communion. Mr. Sapio's Mass of St. Augustine was presented at St. Nicholas of Tolentine Church.

Hazel Meyer Joins Staff At Music Publishers Corp.

Appointment of Hazel Meyer as advertising and publicity director is announced by Music Publishers Holding Corp. Formerly head of the creative department of Alfred J. Silberstein, Inc., Miss Meyer also was a newspaper columnist, feature writer and associate editor. Her new duties comprise coordination of press, radio and direct mail activities for M. Witmark & Sons, Harms, Inc., and Remick Music Corp.

Deems Taylor Work Played by Many Orchestras

Deems Taylor's latest work for orchestra, Marco Takes a Walk, a series of variations based on a whimsical poem by Dr. Seuss which tells what an imaginative child saw on the way to school, has been played this season by a number of orchestras. It has been performed in New York, Boston, Rochester, Baltimore and other cities by Barbirolli, Beckett, Iturbi, Barlow and other conductors. The work is particularly suitable to illustrate program music at children's concerts.

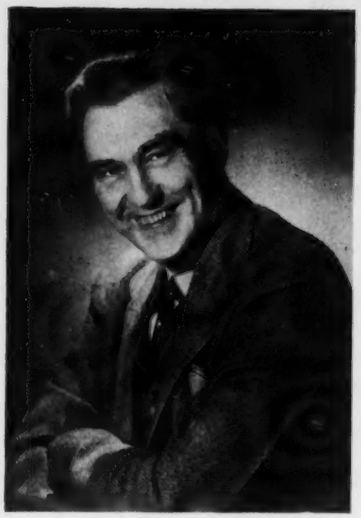

Photo by Voss

VICTOR YOUNG

Victor Young Opens N. Y. Office as Publishers' Representative

Victor Young, conductor, pianist, and composer, has opened a studio office in Steinway Hall, as New York representative of the Theodore Presser Company of Philadelphia, Oliver Ditson Co. and John Church Co. Many artists, radio program directors and teachers have already visited the studio to consult the extensive library of the three publishers' catalogues.

Mr. Young, a native of Tennessee, was graduated from the College of Music of Cincinnati and later studied piano with Isidor Philipp in Paris, Mortimer Wilson and others. He was pianist and musical director for the late Thomas A. Edison for several years. His orchestra works have been played extensively by symphony orchestras on radio programs.

Saminsky Composes New Suite for Orchestra

Lazare Saminsky, who made his U. S. debut just twenty years ago conducting his own Second Symphony with the New York Philharmonic, has completed an orchestral suite, East and West. It is based on folk chants of Eastern Europe and the Americas. He has among his works three more symphonies, numerous songs, piano pieces and several stage works, including a recent opera, Julian, the Apostate Caesar.

Yugoslav Patriotic Song

PEOPLE ARISE! (Budnica, Nove Slovenije), anonymous, arranged by Jascha Herzog; English adaptation by Olga Paul. Edward B. Marks Music Corp., New York.

An interesting addition to the arsenal of Democracy is this popular work, written by two Slovanian students who cannot be named because they are still in their native country, doubtless aiding in the struggle for liberation of that nation. The music is simple, stirring and the words extremely militant. Both Slavonic and English text are included, one stanza meant "to be used after victory has been achieved."

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McBride and Leonard Win Composers Press Awards

The Composers Press Publication Award Contest, which closed on March 1, brought 90 entries, according to Felice Haubiel. In the classification for a quintet for wind instruments, the judges selected Robert McBride's Jam Session, composed for woodwind quintet. The judges were Leon Barzin, Philip James and Irving Talmadge.

The other classification, for anthem, to a sacred text, in English and for mixed chorus, was won by Clair Leonard's If I Speak with the Tongues of Men and of Angels. David McK. Williams, Alfred Greenfield and Hugh Porter were the judges.

Tchaikovsky in New Reduction

Tchaikovsky's Fifth Symphony is issued in a new, simple and playable piano solo version by Edward B. Marks Music Corporation, of New York. It forms a part of this firm's Classic Masters Series, which also includes the Pathetique Symphony, Nutcracker Suite, and 1812 Overture by the same composer, works by Albeniz, Bach, Medtner, Moussorgsky, Mozart, Rimsky-Korsakoff and Richard Strauss.

Ralph Thomas Writes Textbook for Vocalists

Out of his rich experience as vocal teacher and coach, Ralph Thomas has written a "Vocal Method and Text Book" which embodies in one compact volume,

RALPH THOMAS

a complete course for singers of all degrees. The eminent teacher of many Hollywood stars and other artists, has packed solid information into his book, illustrating his clearly expressed lessons with step-by-step photographs, to demonstrate correct articulation, and he presents many pages of exercises to illustrate his text.

It is worthy of comment that Ralph Thomas does not find it necessary to submit a treatise on acoustics or anatomy in connection with his instructive pages; nor does he have a derogatory word for other books or teachers.

Instead, Thomas plunges immediately into what we may term bread-and-butter facts for the student and teacher. Himself a disciple of the famed Mandolini, teacher of a number of foremost singers, Thomas speaks plainly and directly.

The twenty-eight chapters cover detailed instructions on the scales, sustained tones, voice placement, flexibility, diction, interpretation, the study of songs, showmanship, the speaking voice, musicianship, personality, questions and answers. At the end is a partial list of Ralph Thomas artists, who occupy important posts almost everywhere.

Aimee Torriani, author of Romance in Rio, provides an engaging foreword.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, California

Artur Rubinstein concluded the Behymer artist series for the winter season with a Philharmonic Auditorium recital on May 1, admirably combining virtuosity and interpretative artistry.

Nelson Eddy attracted a preponderantly feminine audience to the Philharmonic Auditorium, April 30. His admirers squealed with delight at his characterizations. Theodore Paxson contributed impeccable accompaniments and a solo group. Items by Paxson, MacGimsey and Lippe concluded the program, all three composers being present.

The Brodetsky Chamber Music Ensemble appeared May 1 in the Wilshire-Ebell Theater under the commanding baton of its founder-conductor, Julian Brodetsky, and again demonstrated its amazing clarity of attacks, accuracy of phrasing and beauty of nuance.

Tansman's Variations on a Theme by Frescobaldi were treated with sympathetic skill. In the sturdy, engaging Quartet for piano and strings by Shostakovich, the ensemble was aided by Howard Wells, who played with able pianism. A Chopin Prelude was added to the program in memory of the late Joseph Achron. Last was the lyric Borodin Quartet in D major.

Nearly in the ballet category was the Ice-Capades of 1943, which opened in the Pan-Pacific Auditorium, April 27. An effort at ballet presentation was made, to music by Offenbach, rather pirated from Coppelia, but indicative of what might be done in that field. Donna Atwood, Vera Hruba, Nate Walley, Dench and Stewart and others provided some beautiful work on skates.

Festivals Are Featured

Pasadena's eighth annual Music Festival climaxed on May 1 with a presentation of Handel's Belshazzar, with the Pasadena Civic Chorus, Los Angeles Oratorio Society and Pasadena Civic Orchestra, directed by Richard Lert, to an enthusiastic audience in the Pasadena Civic Auditorium.

The third annual Mozart Festival, founded and directed by Eunice Boyd, was given April 18 at the First Presbyterian Church of Hollywood. A vesper session had the Boyd Little Symphony, conducted by Dallas Boyd, presenting the Jupiter Symphony. Violinist Constance Ruddick showed appealing tone in a Concerto in A major, Pianist Lucille Hunt gave a pleasing exposition of a Concerto in the same key, and Soprano Blythe Taylor Burns sang the Alleluia. In the evening was an excellent performance of the Requiem, with Charles C. Hirt directing the Cathedral Choir with Blythe Burns, Lucille Fowler, Charles Platte and C. Evan Engberg as soloists.

Hollywood Notes

William McKelvy Martin, assistant manager for the Southern California Symphony Assn. for several years, is in the Army. Martin should prove extremely useful to Uncle Sam, who needs trained executives, and after a session in the field of orchestra management, Army life should be practically a rest cure.

* * *

The biennial convention of the Music Educators Conference was held in Santa Barbara, April 18 to 22. Presiding for the California-Western Division was Helen C. Dill. Speakers included Dr. Y-Shan Han, Augustus D. Zanzig, Louis Woodson Curtis, Eleanor Hague, John Lund, Lila Belle Pitts, Hazel Gertrude Kinscella, George Hjelte and Helen Heffernan.

* * *

In an informal tribute to Miklos Rozsa at the Beverly Hills Hotel, April 23, Baritone Lee Sweetland sang several of the composer's songs, while Alex Murray, violinist, and John Crown, pianist, presented his Duo.

Jane Farrar in Screen Bow

Jane Farrar, niece of Geraldine Farrar, is singing an aria from Martha in the Universal Pictures production of The Phantom of the Opera. Singing opposite Nelson Eddy, Miss Farrar also appears in two operatic sequences.

Bach Mass Sung at Oberlin as Climax to College Year

OBERLIN, O.—The climax of the college year at the Oberlin Conservatory of Music was the presentation of the Mass in B minor by Bach. Under the direction of Maurice Kessler, the Oberlin Musical Union, a chorus of 200 assisted by soloists and the Conservatory Orchestra performed the work before a capacity audience in Finney Memorial Chapel. Soprano solos were divided between Hela Strassburger and Harriet Hill; the alto solos were sung by Margaret Tobias. Harold Haugh, assistant professor of singing at Oberlin, was the tenor soloist. It was regretted that illness at the last minute prevented Daniel Harris, another member of the faculty, from doing the bass arias. The organist was Bruce Davis. Solo members of the orchestra were Reber Johnson, violin; Olga Bloecher, flute; Gayle Choate, oboe; Theodore Bloomfield, French horn; Beryl Ladd, piano.

In addition to three concerts by the Cleveland Orchestra, Oberlin students heard recitals this season by Jascha Heifetz, Reginald Stewart, Povla Frijsh, Claudio Arrau, Charles Kullman, and several concerts by the Gordon String Quartet.

The following members of the faculty were heard during the season: Arthur Dann, Claire Coci, Frances Hall, Raymond Cerf, Beryl Ladd, Reber Johnson, Daniel Harris, Harold Haugh, Axel Skjerne, John Fraser, and George Waln.

IGOR GORIN

J. Abresch Photo

Gorin Sees Country "Opera Minded"

The Metropolitan Opera's decision to extend its activities next season due to the increased interest in opera was no surprise to Igor Gorin, Russian-American baritone. Not an impresario, Mr. Gorin—who, to use his own language, has been "on the road" since last September—cited personal instances to demonstrate his belief that the country today is "opera-conscious."

His tour included schools, colleges, concert auditoriums and camps, both for men and women in the services, and everywhere, he reports, if his programs failed to include opera arias, he had to add them as encores.

"In one camp," Mr. Gorin told the Musical Courier, "before I went on stage, the commanding officer asked if my repertoire included any of the so-called popular numbers. Because of my radio work, with Bing Crosby and on other programs, I was prepared and told him so. Before starting the program, however, I asked the service men what they wanted.

"Their answer was a surprise to both the commandant and myself, for the first two numbers requested were arias from Pagliacci and The Barber of Seville. Schubert's Serenade, Russian folksongs and what we like to call 'repertoire songs' followed and when I left the stage, the officer came up and apologized for his previous statement.

"That instance was typical. It was repeated over and over again, for in hospitals, at Army and Navy stations, at training centres for the WAVES and WAACS, the first demand was for operatic arias.

"Unquestionably throughout this country attention is being centred upon opera and I personally intend to devote more of my time hereafter to this field of music."

Mr. Gorin's itinerary included the Dayton Festival of Opera last month, where he appeared as Figaro in The Barber under the baton of Fausto Cleva. Here in the midst of war manufacturing, he reported a vast audience which crowded the auditorium. He went to this city from a concert engagement in Omaha. This brought up the matter of travelling difficulties.

"It seems to me that few people apparently realize the difficulties under which artists are trying to do their part in this war," he went on. "We hear about hardships on every hand, but no one seems to mention the artist.

Artists and the War

"Not only do we face crowded hotels, late trains and sometimes missed connections because of priorities, but sometimes I have had to give a program after travelling overnight and without having time for a bite of food. But I'm not complaining, only pointing this out in the hope that artists, who are willing and anxious to do their bit, may be helped to do it even better."

Mr. Gorin cited an instance when he was leaving Havana, where he had been called for the second consecutive year. He had an engagement the night after his season closed, in Georgia and had plane reservations all ready. Arriving for his plane, he discovered his seat pre-empted and no plane scheduled until the next day. Fortunately he managed to get a seat, and arrived but a few minutes before he was scheduled to sing.

In addition to his regular season, he has fulfilled twenty concerts for various war charities, made twelve transcriptions for the Treasury Department and even acted as a bond salesman in the war bond drive in various cities where he appeared. He returns to fulfill engagements on the Cresta Blanca radio program with Morton Gould conducting and to fulfill more opera assignments. Also he is to make recordings for the Victor Red Seal series.

Hollywood Bowl Will Open with Anderson

HOLLYWOOD.—Military authorities are allowing 10,000 audience in the Hollywood Bowl for the coming season, which will officially begin July 6, with Marian Anderson, Nego contralto, as soloist. There will be eight weeks of regular Bowl season of Symphonies Under the Stars, as in former years, given on Tuesday, Thursday, Friday and Saturday nights, with an added series of ten Sunday night concerts sponsored by the Standard Oil Co.

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Dayton Launches Opera Series

Photo by A. Laviosa

DISCUSSING DAYTON OPERA PLANS.
Left to right, Michael De Pace, of New York, who arranged the series in the Ohio city and another presentation in Union City, N. J., by the Hudson Grand Opera Association; Vivian Della Chiesa; Fausto Cleva, who conducted; and Armando Agnini, stage manager.

DAYTON, O.—A series of five operas which began April 28, is being presented under the Town Hall sponsorship at the Memorial Hall. Scheduled for performance are Faust, the Barber of Seville, La Boheme, La Traviata and Rigoletto. Casts will include Robert Weede, Jan Peerce, Nino Martini, Vivian della Chiesa, Marjorie Hess, Dorothy Kirsten, Doris Marinelli, Thelma Votipka, Raoul Jobin, Charles Kullman, Igor Gorin, Carlo Morelli, Nicola Moscona, and Lorenzo Alvary. Fausto Cleva is the conductor, and the series is being managed out of New York by Michael de Pace. Armando Agnini is stage director and has executed new sets to meet the demands of the Memorial Hall.

Civic Association Series

The Civic Music association, recently began a week's drive for members, and has already announced on the series for next year the Ballet Theatre and a second appearance in two years by the Minneapolis Symphony under Dimitri Mitropoulos.

Tentative plans for the 1943-44 season have been outlined for the Philharmonic Orchestra association course. Soloists may include Nathan Milstein, Gregor Piatigorsky or Maurice Eisenberg, Kerstin Thorborg, Leonard Shure, and perhaps Concertmaster Sigmund Effron. Seven programs are planned by Paul Katz, conductor of the orchestra.

B. A. D.

San Carlo Opera Company to Give N. Y. Series

Sixteen performances will be given by the San Carlo Opera Company, starting May 26 at the Centre Theatre, New York, it is announced by Fortune Gallo, managing director. The season will include matinees on Saturdays and Sundays and will conclude on June 6. In addition to his regular company, Mr. Gallo will present guest artists during the New York visit. The ensemble will number 200 and include orchestra, chorus and ballet. The repertoire will be selected from popular standard works.

Now in its thirty-second annual tour under Mr. Gallo's direction, the company recently concluded seasons in Boston and Washington. It is being heard in Pittsburgh, Toronto and Buffalo before coming to the Centre Theatre.

Milwaukee Offers "Summer Symphonies"

MILWAUKEE, WIS.—Milwaukee is undergoing a boom. Transportation here is perfect—in fact, uniquely so. Managers anticipate a fine new season, with a wider audience than ever, lots of money being available for musical events.

A new orchestra, the Summer Symphony, is due to make its appearance in connection with the concerts in the Blatz Temple of Music in Washington Park. The orchestra will comprise 60 players, under Jerzy Bojanowski, conductor.

Artists announced for these events by Manager Don Griffin emphasize the interest of the Park Board in American musicians: Robert Weede, baritone, opening the series, June 29; July 6, Marjorie Lawrence, soprano; on later dates, Paul Robeson; for the third time, Lily Pons and André Kostelanetz; with Igor Gorin, baritone, will appear soprano Eleanor Steber. On Aug. 3, Annamary Dickey, Metropolitan soprano, will sing, followed by two other young Americans, Risë Stevens and Josephine Antoine, in the two final concerts.

Mr. Bojanowski will direct the orchestra in additional concerts in other parks.

JUSTIN MCCARTHY

JERZY BOJANOWSKI,
who conducts Milwaukee summer concerts.

Elizabeth Irion Weds Composer

SAN FRANCISCO.—Elizabeth Irion, daughter of Mme. Merö-Irion and the late Mr. Irion, was married on May 12 to Ilya L. Chamberlain, composer, conductor, former CBS music editor.

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In the Studios

Bernard Taylor

Glenn Darwin, baritone, following his appearance in Bach's St. Matthew Passion at the Metropolitan Opera House, joined the armed services. He recently completed a tour.

Carol Wolfe, formerly of New York and now of Indianapolis, was first prize winner in the State competition of the National Federation of Music Clubs and chosen for the district contest at Toledo.

Donald Dame, tenor soloist at Grace Church, New York, has been engaged at Temple Emanu-El. He made his Town Hall debut on April 28 and recently sang in Haydn's Creation at Wilkes-Barre. He soon begins a series of Sunday night broadcasts over WOR with Alfred Wallenstein's ensemble.

Helen LeClaire, contralto, has joined the George Leyden Colledge list of artists. Soloist at First Congregational Church, Passaic, N. J., she was heard at the First Presbyterian Church there and the Greek Orthodox Church, Brooklyn, in Lenten services. In addition to an appearance at the Stage Door Canteen, New York, Miss LeClaire gave a recital at Great Barrington, Mass., with Grace French Tooke, organist.

Mildred Young, mezzo-soprano, was heard at the recent student-artist recital of the New York Singing Teachers Association and also sang at the Song Mart. She is soloist at Christ Church and Temple Emanu-El.

Jeannette Taylor, mezzo-soprano, soloist at the First Congregational Church, Dobbs Ferry, N. Y., gave a New Haven recital on May 8. Elwyn Carter, baritone, sang in Bach's St. John Passion at Washington, D. C., and the St. Matthew Passion in St. Louis. Recent recitals were at the Skidmore School, Saratoga, N. Y., and Fairfax Hall, Va. In the operatic excerpts programs of the New York Singing Teachers Association at Times Hall the participants included Messrs. Carter and Dame, Gayle Pierce, Helen Donatelli, Frank Gamboni, Verna Ford and James Mallady.

The foregoing artists are from Bernard Taylor's New York studio.

Enrico Rosati

Jean Parrilli, dramatic soprano, sang the role of Leonora in the May 7 performance in East Side H. S., Paterson, N. J., of Il Trovatore. It was presented by the Musical Art Society. Miss Parrilli is an artist-pupil of Enrico Rosati.

Queena Mario

Edward Kane and Andzia Kuzak were members of the cast for Cosi Fan Tutte in Montreal under the direction of Wilfred Pelletier.

John Baker was soloist on May 8 in Carnegie Hall with the Downtown Glee Club.

These artists are from Queena Mario's New York studio.

La Forge-Berúmen

Frank La Forge discussed Opera in English at his final concert-lecture on May 9 at home in Darien, Conn. Emma Otero, Cuban soprano, and Ernesto Berúmen, pianist, illustrated his talk. Mario de Costa, South American baritone, also contributed a group of songs. Mr. La Forge accompanied both singers.

Haubiel Works Heard in New York Program

Under the auspices of the Composers Press, compositions by Charles Haubiel were presented on May 14 at the Wyoming Hotel, New York. Participating in the program, in addition to the composer-pianist, were Helen Lanier, soprano; Anja Sinayeff, violinist; and Inez Richards, pianist. Miss Lanier sang To You, Love Hath Ever Wrought Me Woe, The Kiss, O Love Me Not When I Am Dead. The violin solos included two excerpts from Nuances and the Lullaby from the fairy opera, The Enchanted Princess. Mr. Haubiel played Capriccio and Dawn Mists.

Prizewinners Receive Notebooks at Philharmonic Event

The annual series of Young People's Concerts of the Philharmonic was concluded with a request program presented by Rudolph Ganz at Carnegie Hall on April 17. The young auditors apparently have a decided preference for Prokofieff's entertaining Peter and the Wolf, especially when Paul Leyssac gives his own translation of the story. This occasion was no exception, as Leyssac, without unduly emphazing the characters, nevertheless made them individually attractive and real. He was warmly received.

Elgar's Pomp and Circumstance march, the second movement from Tchaikovsky's fifth Symphony and Andante Cantabile, and Cailliet's Variataions on Pop Goes the Weasel were the other numbers. The Barnard School for Boys chorus sang two numbers, One Evening by Clair Leonard with the composer at the piano, and Shostakovitch's United Nations. The annual award of prizes for the best notebooks also took place, 29 receiving them from Lucrezia Bori.

D. N. D.

Murdoch Hall Glee Club in Concert

JERSEY CITY, N. J.—The Murdoch Hall Glee Club, an organization of nurses from the Jersey City Medical Centre, under the direction of Verna Cooke Carega, gave a program at Murdoch Hall on May 6. The soloists were Dorothy Gumport, soprano; Katharyn Benjamin, mezzo-soprano; and Carmela Guili, contralto.

QUEENA MARIO and JOHN BAKER,

an artist-pupil of Mme. Mario's and a winner in this year's Metropolitan Opera Auditions of the Air, examine the baritone group recordings in the Queena Mario School of Singing records, just released by Columbia Recording Corporation. Mme. Mario used Mr. Baker's voice to illustrate her lessons for baritone.

HERTA GRUEN with LIBERTA CLARET,

her eight-year old pupil, whom Miss Gruen will present in recital on May 27. Among other piano numbers, the young artist will be heard in Mozart's A major concerto with Miss Gruen at the second piano.

Jacobs Opens Studio

Max Jacobs, violinist-conductor, is opening new studios on 58th Street, New York.

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IN SCHOOL AND COLLEGE

Juilliard Graduate Students Give Final Recitals

The recital calendar by students at the Juilliard Graduate School continues active as the term nears its conclusion. A recent program of original compositions, played and conducted by students, was given by members of classes of Frederick Jacobi and Bernard Wagenaar. Chamber music works were played by students from Hans Letz' ensemble class while orchestral compositions were led by students of Albert Stoessel's conducting class. The composers represented were Phyllis Gummer, John Schwabenland, Martina Rudie, Leonard Ratner, Jean Blythe Middleton, and Esther Williamson. Frederick Prausnitz, Francis Maderia and Constantine Callinicos were the conductors.

On May 3 the program was presented by Barbara Holmquest, Mary Young Vance, Bettina Roulier, Ruth Duncan, Beatrice Hyman, Betty Yokell and Ruth Ceiger. Shirley Blois, soprano, sang works of Debussy, Ravel and Decreus with Betty Ruth Robbins at the piano.

The third in the series of programs of excerpts from Bach's 48 preludes and fugues was given on May 4 by Teruko Hirashiki, Barbara Denenholz, Beatrice Hyman, Robert Fizdale, Elizabeth Meyne, Barbara Holmquest, Marjorie Mitchell, Helen Brainard, Dorothy Fisher, Sarah Linn, Miriam Woronoff, Stanley Lock, Moreland Kortkamp, Hadassah Sahr and Sylvia Dickler.

President Ernest Hutcheson addressed a neighborhood rally under the auspices of the CDVO on May 5 honoring Juilliard students now in service. Maj. Howard C. Bronson unveiled the roll of honor. Maxine Stellman, a graduate and now of the Metropolitan Opera, sang the National Anthem and Lucy Monroe read excerpts from letters from these boys. The Juilliard and CDVO bands played. Community singing and a skit by the American Theatre Wing were also on the program arranged as part of National Music Week.

Norfolk Music School Will Stress Arts and Music

NORFOLK, CONN.—The Norfolk Music School of Yale University, founded in 1941, will conduct its summer session from June 21 to July 30 with Dr. Bruce Simonds, dean of the Yale School of Music, again as director.

The school is held on the former Stoeckel estate and provides opportunities for both professional and amateur students of music to continue their studies. Although emphasis will be placed on chamber music, the relation between music and the other arts will be brought out in lectures on literature and art. The participation in small groups will be stressed as well as the individual study of different instruments.

There are no requirements for entrance and no diplomas will be given. In addition to Dr. Simonds, the faculty includes Hugo Kortschak, conductor, New Haven Symphony Orchestra; Emmeran Stoeber, Luther Noss, Ward Davenny, Virginia French Mackie, Andrews Wanning, Elizabeth Chase, Sydney Thompson.

I. S.

Curtis Institute Commencement Honors Sidney Homer

PHILADELPHIA.—Sidney Homer, noted American composer, received the Mus. D. degree at the tenth commencement exercises on May 14 of Curtis Institute of Music. Due to the illness of the recipient, the presentation, by President Mary Louise Curtis Bok, was made to his nephew, Samuel Barber, composer, now in the Army.

Judge Curtis Bok, president, delivered the principal address. Efrem Zimbalist, director of the Institute, presented the candidates to President Bok, who conferred the degrees and diplomas.

Five students received the bachelor of music degree and 15 were awarded diplomas. Six members of the graduating class are now serving in the armed forces.

The degrees were presented to Benjamin Baruch Altman, in violin; Francesco Caruso, composition; Barbara Jane Elliott and Eileen Flissler, in piano; and Kenneth Emery, in flute.

Diplomas were presented to Dorothy M. Benfield, Mary Brewster Davenport, Joseph Eger,* Martha Christine Flynn, Walter Hautzig, David Jenkins,* Eleanor Theresa Mellinger, Thomas Perkins,* Janet Putnam, Donald Reinhardt, William Satterfield, Paul Crane Shure,* John Victor Shamlian,* Sidney Sharp, John Conrad Simms, Jr.,* and Tiberiu Zelig.

*Serving in the armed forces.

Ward Lewis Acting Head of Cleveland Institute

CLEVELAND.—Ward Lewis, dean, has been appointed acting director of the Cleveland Institute of Music, it is announced by Ralph S. Schmitt, president of the Institute board of trustees, Mr. Lewis assumes the duties of Capt. Beryl Rubinstein, director since 1932, who is on leave of absence with the armed forces.

The new acting director joined the faculty in 1925 as a teacher in the theory department. He studied with Theodor Hoeck, Gaston Dethier, George Wedge and Percy Goetschius and served in several schools, including the Master School of Music, Brooklyn, N. Y., and New York University.

Leonard Shure, concert pianist, will head the piano department at the summer session of Cleveland Institute of Music. Shure, who has appeared with numerous orchestras, comes here in June, it is announced by Mr. Schmitt. He has taught at the New England Conservatory, the Longy School and the David Mannes School and at present is on the faculty at Chicago Conservatory of Music.

E. N.

I. RUDOLPH KATZ and IDA ELKAN who were heard in Beethoven's Kreutzer Sonata at the Concert of Classical Music presented on May 2 in Carnegie Chamber Music Hall, New York, by students of the Ida Elkan Institute. A feature of the program was the presentation of Miss Elkan's song cycle, Our Baby Betty Lou, by the Ida Elkan Chorus.

THE BARRINGTON SCHOOL at Great Barrington, Mass., holds its second summer session this year. Robert Casadesus will again give private instruction and hold master piano classes assisted by Gaby Casadesus. René Le Roy, flutist, will teach that instrument and Marthe J. Pillois will hold classes in French conversation, grammar and phonetics as applied to singing. These artists were formerly associated with the American Conservatory at Fontainebleau.

Converse College Has Double Summer Term

SPARTANBURG, S. C.—Two summer terms, with full academic curriculum, will be offered in addition to the courses of the School of Music by Converse College in its six-week summer session. The first term runs from June 10 to July 21, and the second from July 22 to Aug. 25.

Edwin Gerschefski, acting dean, will direct the summer music work. Other faculty members are N. Irving Hyatt, piano and composition; Glenn Crowder Stables, voice; Claire Harper, violin and chamber music; Radiana Pazmor, voice; Lionel Nowak, piano, theory and composition; Alonzo Lape, theory, school music and wind instruments; and Llewllyn Murray, children's dramatics.

Concerts will be given frequently and students will participate in weekly radio programs. Both graduate and undergraduate courses are scheduled.

T. N.

Festival at Ward-Belmont School

NASHVILLE, TENN.—British and American composers were featured at the third annual Fine Arts Festival at Ward-Belmont School on April 28, 29 and 30 and May 2. Held in the auditorium, the events were free to the public. Marion Keighley Snowden, professor of the Matthay School, London, opened the program with a lecture-recital on old English music illustrated with virginals. A concert by faculty members on April 29 was introduced by Lawrence H. Riggs as commentator. F. Arthur Henkel, organist, played composition of Harwood, Elgar and Farnam. Maxine Schlanbusch, soprano, sang John Alden Carpenter's Gitanjali. Gershwin's Rhapsody in Blue was played by Verna Brackinreed and Elizabeth Wall, pianists.

On April 30 Rosamond Salisbury, cellist, programmed Samuel Barber's C minor sonata and Florence and Alan Irwin, duo-pianists, were heard in compositions by Farnaby, Handel, Bax, Lennox Berkley, Thomas Austen, William Walton, Arthur Benjamin and Robert Elmore. A ballet was given by dance students.

The concluding program presented the Ward-Belmont Singers, Sydney Dalton, director, in compositions by Este, Morley, Munro-Luvaas, C. H. Lloyd and Randall Thompson. Kenneth Rose directed the Ward-Belmont Chamber Music Society in scores of Handel, Purcell, MacDowell and Stringfield. During the festival pictures, prints and paintings by Mildred Nungester, Alabama artist, were shown by the Department of Art.

N. N.

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BOSTON: "Pop" Concerts Open Before Large, Appreciative Throng

By JULES WOLFFERS

J. Abresch Photo
JULES WOLFFERS

BOSTON. — With only a lapse of three days to divide the closing of the regular season from the opening of spring and summer activities, the Boston Symphony launched its 58th season of "Pop" concerts May 4 with a colorful and entertaining program.

The opening concert of the two-months' Pop series, as usual to be conducted by Arthur Fiedler, was sold out a week in advance. Plenty of good music is scheduled, as well as lighter classic and even a taste of "swing."

Later in the summer Mr. Fiedler will transfer his conductorial activities to the Esplanade of the Charles River, where he will lead a month of free outdoor concerts in Hatch Memorial Shell.

Boston musicians report extensive summer schedules. Symphony pianist Jesus Maria Sanroma will appear several times as "Pops" soloist in addition to many other engagements. He is to be featured over a coast-to-coast network in a series of concerto programs.

With colleges and music schools planning intensive summer work and with an unusually large list of scheduled concerts and other musical events, all indications point to an extremely active summer season for New England.

The last regular concert of the Symphony was a glorious affair. With Koussevitzky at top-notch form, the orchestra literally left the audience breathless after an incandescent performance of the Shostakovich Fifth Symphony. One might have wished that this item had been placed on the broadcast portion of the program instead of Liadoff's From the Apocalypse, and the Brahms Fourth Symphony. Brilliantly and musically as these were done, they yet took second place to the most remarkable interpretation of the Shostakovich we have ever heard.

The previous week, Rimsky-Korsakoff's Russian Easter Overture was played with the festive joy the music demands. Wagner's mystic Prelude to Parsifal is a good example of that genius's attempt to unite the irreconcilable — pagan thought and Christian ethic. Frederick Jacobi's Ode, inspired by a passage from the Hebrew Morning Sabbath Service, was eloquently played and well received in its first Boston hearing. The orchestra's harpist, Bernard Zighera, gave a flawless performance as soloist in Ravel's Introduction and Allegro for harp and orchestra, and E. Power Biggs, also a Symphony member, was organist in Handel's Concerto No. 10. Schubert's "Unfinished" Symphony completed a delightful program.

Pension Fund Concert

For the Pension Fund Concert, Dr. Koussevitzky conducted Beethoven's Ninth Symphony, with the Leonore Overture, No. 3, by way of curtain raiser. Soloists were Zina Lisichkina, soprano; Anna Kaskas, contralto; Kurt Baum, tenor; and Julius Huehn, bass-baritone. Choruses were the Harvard Glee Club and Radcliffe Choral Society.

At the Boston Opera House, a one week engagement of the San Carlo Opera Company deepened the excellent impression made here earlier in the season by Fortune Gallo's group.

In spite of difficulties imposed by the drafting of its youthful personnel, the Boston Civic Symphony has courageously surmounted all problems. Conductor Joseph Wagner brought his regular season to a close at Jordan Hall with a well-played and interesting program with the support of the Apollo Club, Dean Winslow Hanscom, director; and Artiss de Volt, harpist.

Among other significant events: Haydn's Creation, at Symphony Hall, Thompson Stone conducting; the Stradivarius Quartet in the final concert of the series illustrating the history of the string quartet, at Boston University College of Music, and Marjorie Lawrence, noted soprano, in an inspiring program at Symphony Hall.

Ralph Leopold Scores Again in Wagner Recitals

For the fourth time this season, Ralph Leopold, pianist, was heard in Steinway Hall on April 6 and 13, in a series of two Wagner lecture-recitals. This time the concerts were devoted to the stimulating and enticing music of Die Meistersinger, probably the most difficult of all to project effectively, due to the many subtleties in text and music.

Again Mr. Leopold scored a personal triumph for his sparkling portrayals of the mood and flavor of the colorful score. He gave full regard to the vein of comedy running through the opera and interpreted the various pages with glowing understanding.

It is good to note how this fine artist steadily adds to his patronage at each succeeding concert. Not only did this reviewer observe the same faces at the Meistersinger recitals as were present at his preceding Wagner offerings, but many new one. Mr. Leopold's expositions—done entirely without scores or notes—are so finely integrated, and his piano transcriptions of the major Wagner themes so notable, that they have won an audience all their own. He brings the full content of each work to view. As usual, both recitals were flawless productions and Mr. Leopold richly deserved the ovations received. S. W.

Second Woodhaven Festival

The Woodhaven (Queens) Methodist Church was again the scene as the second Music Festival was presented on April 29 and 30. The first evening brought numbers of Schubert, Gounod, Wagner, and others, closing on a patriotic note with Elgar and Romberg works by the chorus. Sonia Essin, contralto, was soloist in an aria from Herodiade and Lieder of Strauss, Schubert and others with Marjorie Parker Dahl at the piano. The second night brought Mendelssohn's Elijah, repeated from last year. In addition to Miss Essin the solo quartet comprised Amri Galli-Campi, George Rasely and Lester Englander. Louise Talma was the organist, Mary Endicott Manning the pianist and an ensemble of 24 from the Young American Symphony Orchestra assisted. Both programs were under the direction of Dr. Harold A. Strickland, musical director of the festival.

Soloists, chorus and orchestra scored particularly in Elijah, which included stirring performances of the concerted numbers. It was distinguished by particularly eloquent singing by Miss Essin and Mr. Rasely, while Miss Galli-Campi employed her clear voice in effective delineation of her arias, and Mr. Englander gave youthful fervor and dramatic voicing to the measures of the Prophet. Incisive support, especially for the recitatives, was provided by Miss Manning and the organ's sonorities were skillfully utilized by Miss Talma. N. K.

Minneapolis College Plans Two Summer Series

MINNEAPOLIS, MINN.—Two summer sessions will be conducted at the Minneapolis College of Music. The first opens on June 14 and the second on July 19. Accelerated programs will be followed in the undergraduate divisions and opportunities will be offered teachers to complete degree requirements.

Peter D. Tkach will conduct the sixth annual two-weeks' intensive choral session. Harold Ayres, musical director of the college and concertmaster of the Minneapolis Symphony, will have classes in ensemble and teach privately. Harrison Wall Johnson, pianist, will conduct a six-week master class session.

William Muelbe conducted the college Orchestra Society on May 4 in their fourth program of the year. Isabelle Zimmerman, soprano, a pupil of Corinne Frank Bowen; Patricia Hauke, pianist, and Richard Briese, boy soprano, pupils of Louise Lupien Jenkins; Louise Steuck, violinist, student of Mr. Ayres; and Mary Roberts Wilson, flutist, member of the faculty, were soloists.

The Chamber Music Society of the college gave a concert on May 7. Participating were Jacob Heiderich and Mischa Bregman, violinists; George A. Kurz, violist; Alfred Kuehle, cellist; and Walther Pfitzner, pianist.

N. N.

Eastman School to Open Summer Session

ROCHESTER, N. Y.—The summer session of the Eastman School of Music will be conducted from June 28 to Aug. 6 with the regular faculty on duty.

Special courses for both private and institutional teachers will be given. Among them are methods courses for teachers of cello, organ, piano, violin and voice; choral conducting; church service playing; piano and song interpretation; song and speech; voice literature; instrumental ensemble and string quartet. Members of the faculty will give evening recitals in Kilbourn Hall and students will participate in afternoon programs. The chorus and orchestra also will participate. A recreation program will be conducted in cooperation with the College of Arts and Sciences of the University of Rochester.

Post Graduate Recitals at Institute of Musical Art

Candidates for post graduate diplomas are giving recitals at the Institute of Musical Art. Recent programs in this connection have been by Marshal Wrubel, Jeanne Rosenblum, Louis Teicher, Dorothy Kaliff and Margaret Saunders, in piano; and Julius Hegyi, in violin.

Students from the piano closs of Gordon Stanley presented in recent recital were Marcele Resta, Stanley Witt, Eleanore Siegel, Betty Rosen, Lucy McClenon, Joseph Liebling and Robert Ruda. Henriette Michelson's piano students heard were Sylvia Ward, Sara Miller, Walter Nowick, Joyce Paull and Richard Fisk.

Edwin Hughes, president of the National Music Council, addressed Institute students on May 4.

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